



GORHAM
MEMORIAL
TABLETS

Classics

AT

7105

G-672


1405

THE LIBRARIES

COLUMBIA UNIVERSITY

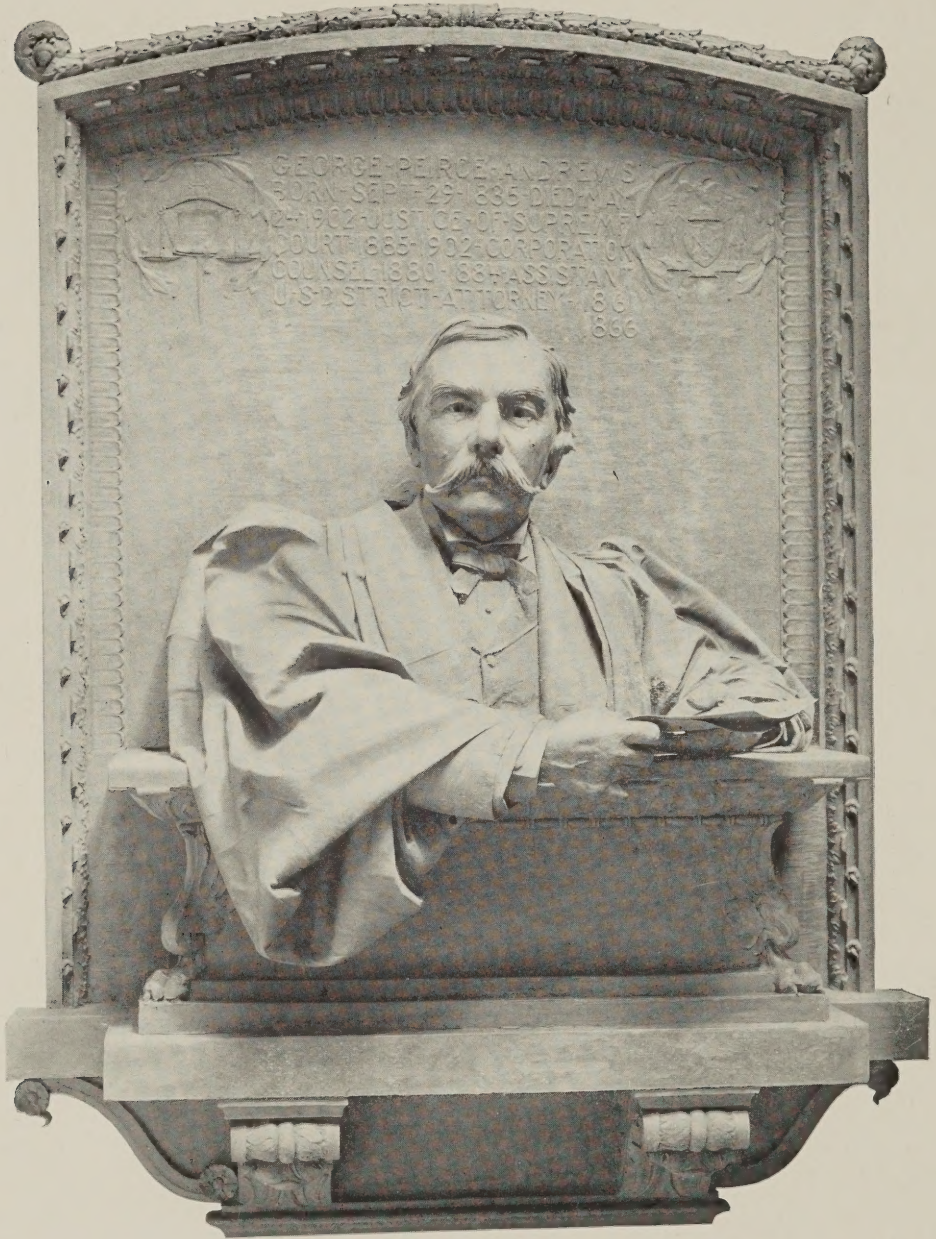


AVERY LIBRARY



Digitized by the Internet Archive
in 2022 with funding from
Columbia University Libraries

GORHAM MEMORIAL TABLETS



Placed in the County Court House, Chambers St., New York City

4' x 5'3"

Geo. T. Brewster, Sc. Cast in bronze by The Gorham Co.

GORHAM MEMORIAL TABLETS

*Made in Bronze Brass
Marble Mosaic and
Other Materials*



New York
GORHAM BUILDING
FIFTH AVENUE
Thirty-sixth Street

Copyrighted by
The Gorham Manufacturing Co.
1905



Arranged and Printed by
The Department of Stationery, Gorham Co.
New York

CONTENTS

	PAGE
Concerning Memorial Bronzes	11
Memorials to Individuals	21
Military and Historical Tablets	40
Hospital Tablets	51
Library Tablets	62
School Tablets	69
Churches and Public Buildings	73
Miscellaneous Small Plates	88

Concerning Bronzes

WITH A WORD AS TO MEMORIAL TABLETS

THAT the Bronze Foundry of the Gorham Company should for many years past have been one of the most important departments of that great organization is a matter of no wonderment to those who realize how closely allied to the silver-smith's art is the production of sculptural and decorative castings in bronze.

From the very inception of the history of the artistic crafts the worker in gold and silver has regarded the casting into decorative forms of the golden hued alloy of copper and tin and its subsequent finishing by the chasing process as properly pertaining to his own art.

Identical with the *Chalkos* of the ancient Greeks and the *Æs* of the Romans, bronze, though not one of the so-called "precious metals," has yet always ranked at least next to silver in its intrinsic importance. Indeed there have been times when it has been more costly than silver itself, as, for instance, was the case with the golden colored bronze of Corinth, or *Æs Corinthiacum*, which, so Pliny tells us, was held more precious than silver and little less valuable than gold. By common report this owed its discovery to the accidental fusion, during the burning of Corinth, of statues of ordinary bronze with ornaments of gold and silver; more probable, if less romantic, however, is the theory that ascribes its beautiful color to the ingenious proportioning of

their metals by the artificers of Corinth who had made this famous alloy long antecedent to the destruction of their city. The quality of bronze indeed has remained even until our own day a subject of continual experiment, of controversy and, to a certain extent, of mystery. Even among the ancients there were many varieties and sedulous pains were taken by the artificers jealously to preserve the secrets of the composition of the alloys chiefly affected by them. Thus of the Corinthian bronze itself there were three varieties, one of them, the white or *Candidum*, having undoubtedly a large proportion of silver in its composition. Then there were the dark liver-colored bronze, or *hepatizon*, and the bronze of Delos as well as that of Ægina. With the revival of sculptural bronze-casting by the craftsmen of the Italian Renaissance the composition of the material varied as in the older days; for the most part, however, it was of good quality, as there was no disposition on the part of the artists, who were their own founders, to cheapen the metal by the admixture of inferior alloys and thereby to rob it of its full effect. Donatello, Ghiberti, Verrocchio, Pollaiuolo, and the others of that noble band of goldsmith-sculptors used the richest metals they could procure, though, as the varying colors of the works which still remain to us show, they confined themselves to no strict formula. At times indeed, as when that gallant and cheerful ruffian Benvenuto Cellini cast his household utensils of pewter into the furnace to save his great "Perseus" from destruction, they made convenient use of any metal that would melt and was of easy access.

The methods of working bronze into enduring forms and “counterfeit presentments” have varied very largely in accordance with the shifting value of the alloy itself. Thus in prehistoric times its great value forbade that lavish expenditure of it which the process of casting demands. It was instead, when used in the arts, beaten into thin plates which were pinned or riveted together and fashioned into the required shapes over a wooden or other core, this work being known as *sphrelata*. At other times these thin plates were embossed or beaten up in a mould and finished with the punch and chaser, a form of work known as *emblemata*. It is probable that some of the earliest forms of statuary were produced by casting solid in a mould, but the Egyptians, pioneers in so many of the useful arts, practiced at a very early date the art of hollow casting, by which the solid metal interior of a figure was supplanted by an earthen core and thus both economy of metal and convenient lightness were secured. It is by this method of casting carried to the ultimate pitch of artistic perfection in the process known as that of the *cire perdue* or “lost wax,” that we owe the finest bronzes not only of antiquity but of the Italian Renaissance. Robbed of its technicalities the “lost wax” process consists in the fashioning of his design by the sculptor in modelling wax superimposed on a core of clay. This wax model, elaborated to the utmost, is in its turn overlaid with a clay-like composition. The whole is then subjected to heat, which hardens the clay and allows the wax to melt and run out, leaving an exact hollow mould of the original composition with its centre occupied by a

clay core. Into the vacant space between this core and the mould, formerly occupied by the wax, the molten metal is poured. After it has cooled the outer mould is broken carefully away, the core raked out and the artist's model is revealed, not in wax as he left it, but in the more enduring bronze. The metal has, to the minutest particular, the lightest touch of the sculptor's modelling tool, assumed the form of the wax original. This it is that gives to the "lost wax" process its artistic value, though it is an advantage gained, of course, at the complete loss of the model and therefore, it would appear, unsuited to the production of more than one casting from the same model. Comparatively recently, however, modern ingenuity has devised a method of "lost wax" casting which, while preserving the strict integrity of the original process, allows of the production of more than one copy from the same original.

As will be suggested by this necessarily brief description of the manner of bronze-casting, the process is one which needs not only conscientious and intelligent supervision, but also a high degree of artistic sympathy on the part of all those who are engaged in carrying it out. At its every stage constant care, honesty of purpose and a high degree of technical skill must be brought into play or the result is artistic failure. Thus, for instance, after the casting is relieved from the mould it requires the most judicious handling so that, while it is freed from all fortuitous asperities and irregularities, yet no interference with the ideas and intentions of the artist who modelled the original may be apparent.

It is only in the case of a foundry of the long

and high standing of the Gorham that reliance can be placed on this needful perfection of every detail. The richness of the alloy with the corresponding beauty of appearance and enduring qualities, the ingenious construction of the mould so as to ensure the absence of faults and fissures in the casting, the judgment and dexterity displayed in the finishing touches and finally the ripened experience which oversees all these are to be found, in equal degree, in no other establishment of this nature in the country.

Since the establishment many years ago of its Foundry the Gorham Company has endeavored worthily to carry on the traditions of those *Cinque-Cento* goldsmiths and silversmiths to whose artistic devotion we owe such masterpieces as the Florentine gates of Ghiberti, the David of Verrocchio and that grandest of all equestrian statues, the monument of Bartolomeo Coleoni at Venice. That these endeavors have not been unsuccessful is evidenced by the fact that to the Gorham Foundry have been entrusted by the leading sculptors of America a succession of highly important commissions. Noteworthy to a remarkable extent among these has been the series of heroically proportioned bronze statues which have attained a world-wide celebrity. From the earliest times bronze has been the favorite material of the designers of colossal statues. From the most typical of them all, one of the so-called "Seven Wonders of the World," the Colossus of Rhodes, the Saracens are said to have taken at the sacking of Rhodes no less than 720,900 pounds of the finest quality of bronze. It must not, however, be imagined that the work of the Foundry has been confined to such

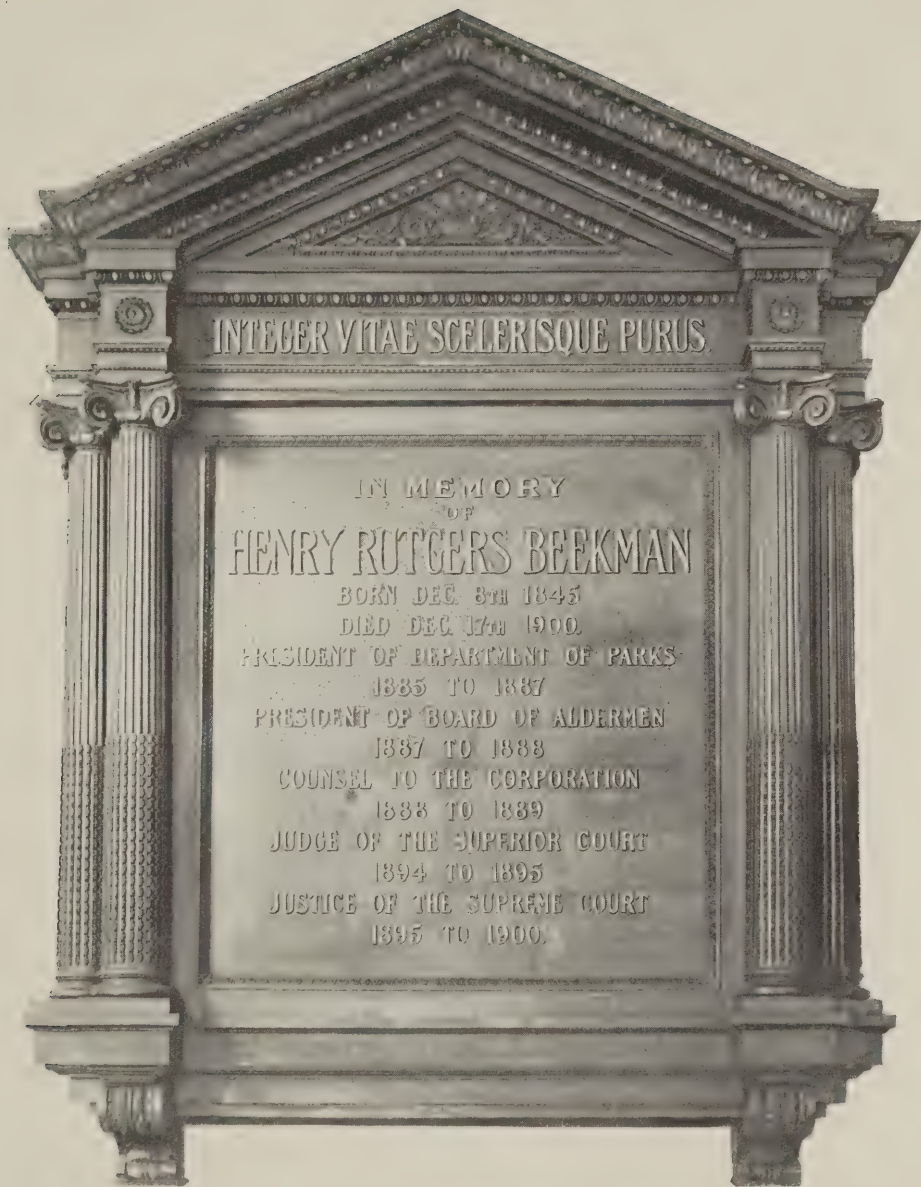
sculptural castings as statues, bas-relief and portrait busts; striking as have been its triumphs in this direction. Of architectural works, for instance, and of the smaller ornamental and decorative pieces for the domestic interior the production has been as extensive as successful. This is of special interest at the present time when the tendency of the leading architects is so markedly in the direction of replacing much of the ornamental work of the modern house formerly carried out in wrought or cast iron, by bronze. Not only is the latter material recommended by its decorative appearance for such architectural accessories as gates, screens, newel posts, *porte-cochères*, and balustradings, but its freedom from rust and ability to withstand all climates and changes of temperature are very highly in its favor.

There is, however, one department of the Foundry in particular which is deemed worthy of some consideration in detail. It is that which is devoted exclusively to the production of those bronze Memorial Tablets for which of late years there has been so insistent a demand. That this revival of an old-time custom should be increasingly honored in the observance is by no means remarkable if one considers how important a place in the world's history the lettered memorial has always held. The hieroglyph-incised "stele" of the Egyptians, the half-worn "brass" of the quiet English country church, and the decorative tablet which adorns the American hospital ward and at the same time records the name of some charitable donor, are all linked together in one common lineage. Inspired by the same spirit of reverence for those who have departed and by

the same desire to permanently record their praiseworthy deeds or their moral excellences these tablets have had for the living the double value of a memorial and an incentive; so their erection assumes the respect of a duty towards the community at large as well as of an act of loving regard to those commemorated. No more fitting form of memorial has yet been devised than the simple but decorative tablet of bronze. It is beyond all others permanent, it is artistic, unostentatious and equally appropriate whether placed in Church, Hospital, Library or Public Building, while, unlike the ordinary mortuary monument its erection is fitting at any time, no matter how many years may have elapsed since the death of the person, or the performance of the deed it is designed to commemorate.

The very nature, however, of the bronze tablet confines within somewhat narrow limits the expression of the artistic idea which should, of course, underlie it. The frank recognition by the Gorham designers of the fact that mainly by the deft arrangement and judicious choice of type forms is the decorative value of the tablets to be assured is largely responsible, taken in connection with their long and varied experience, for the surprising success that has attended the production by the Gorham Foundry of a very wide range of Memorial Tablets. It may indeed with confidence be stated that in this particular direction there is no other establishment in the United States which can offer such advantages to those desiring to erect memorials of this character.

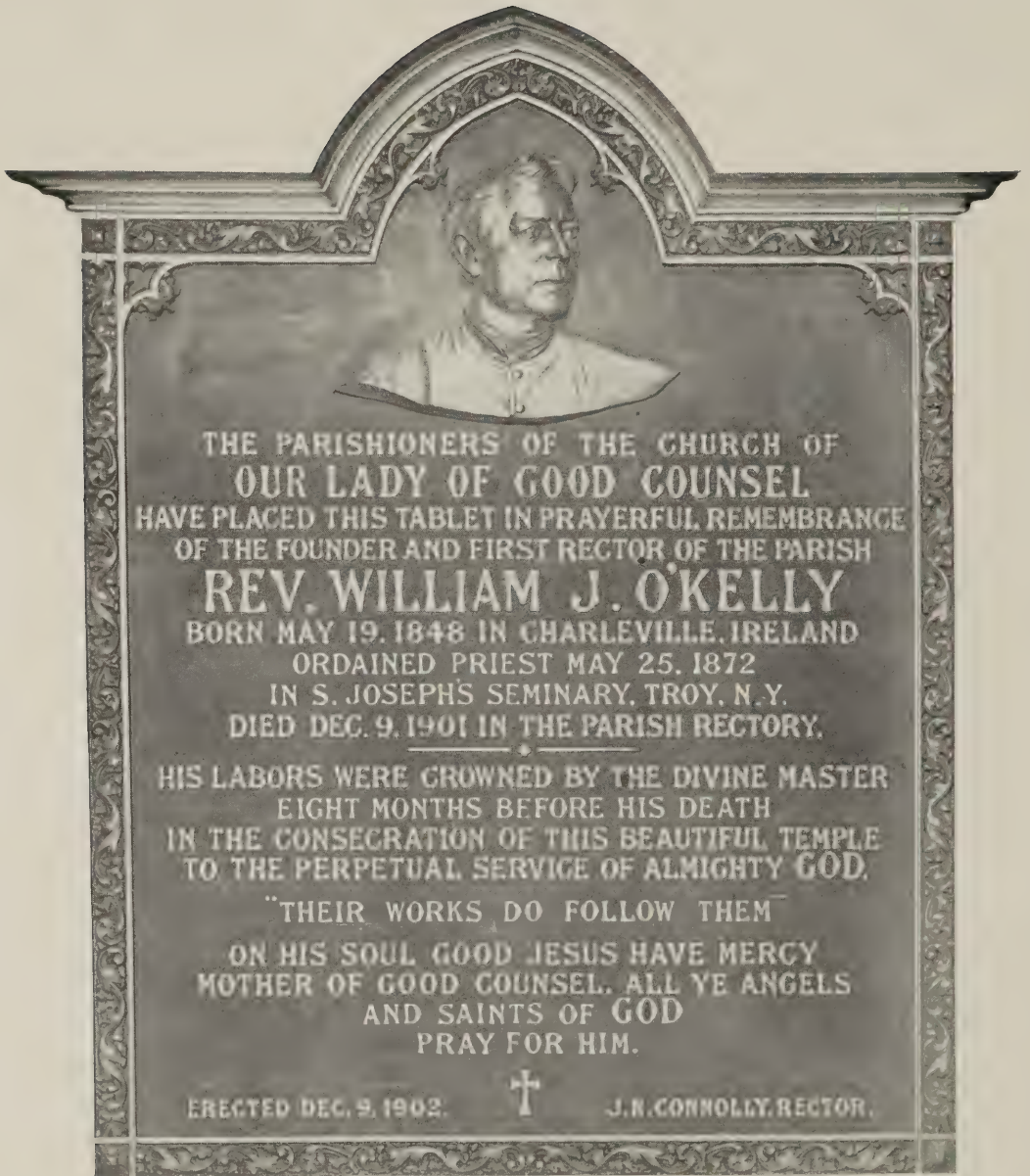
SOME WORK BY THE
GORHAM BRONZE FOUNDRY



Placed in the County Court House, Chambers Street. New York City

6'2" x 5'

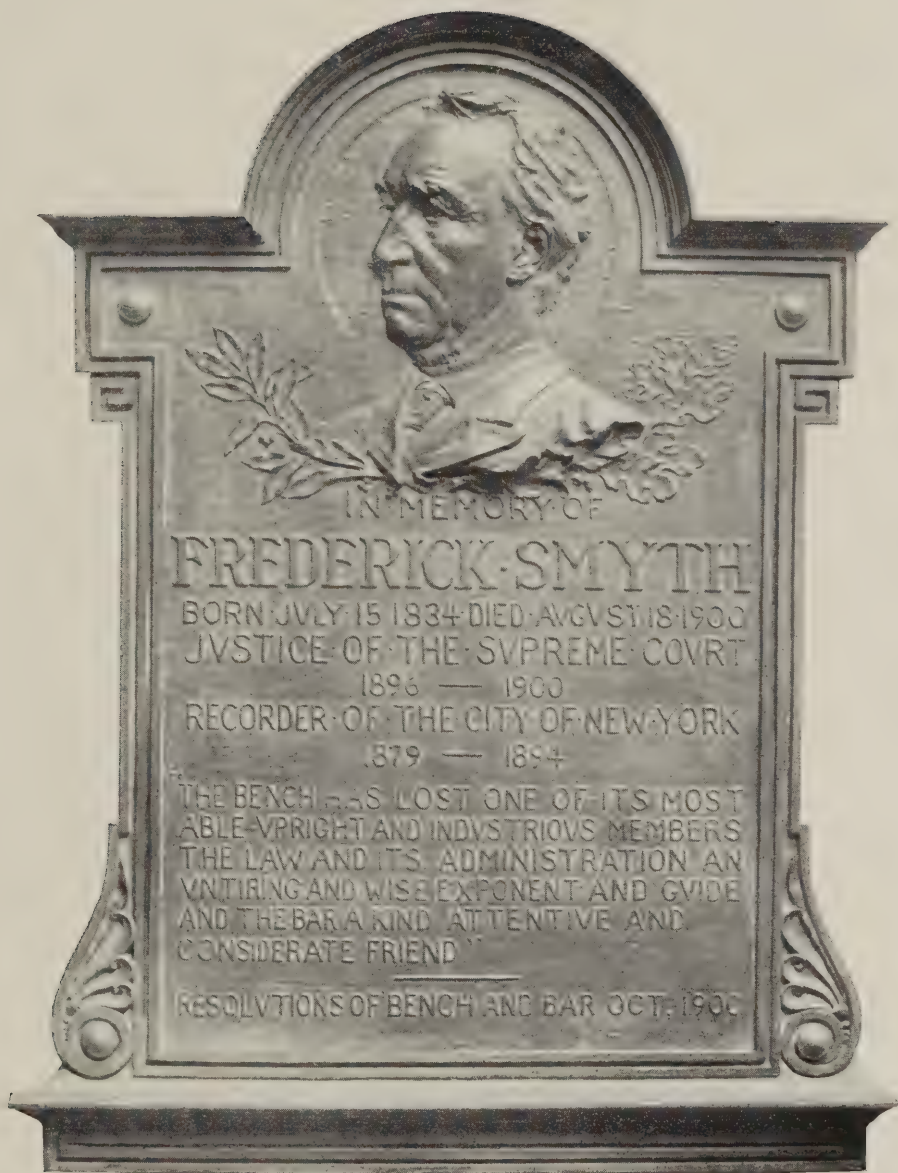
W. F. Beekman, Architect. Cast in Bronze by The Gorham Co.



Placed in the Church of Our Lady of Good Counsel, New York City

57" x 42"

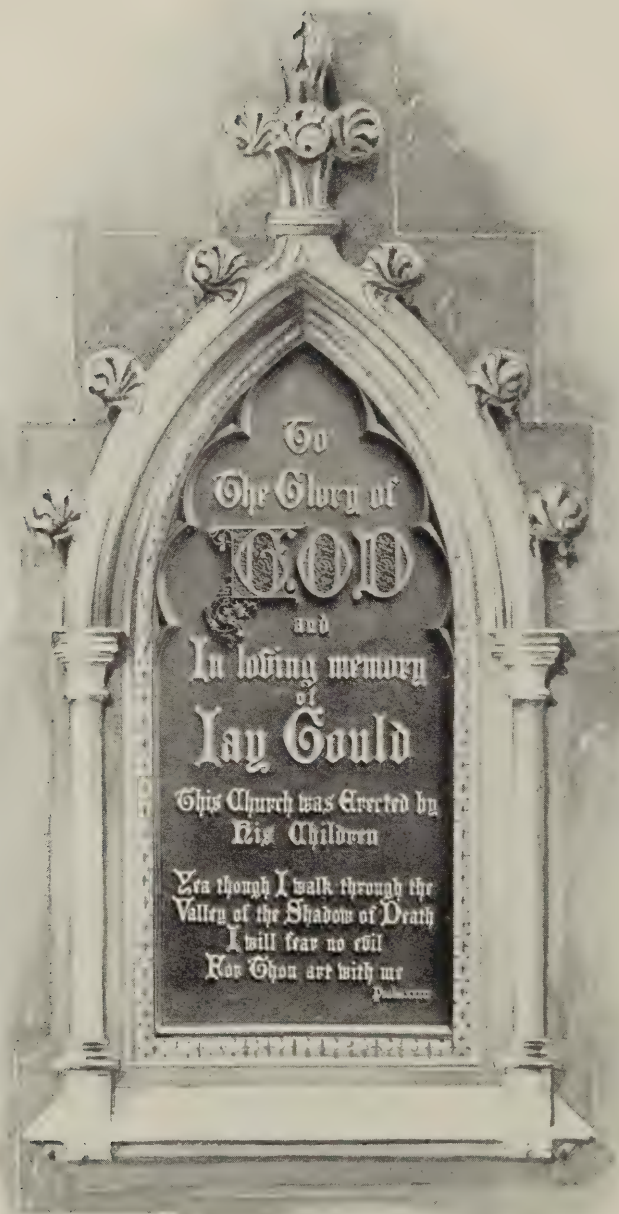
Jos. Sibbel, Sc. Cast in bronze by The Gorham Co.



Placed in the County Court House, Chambers St., New York City

5' x 3' 9"

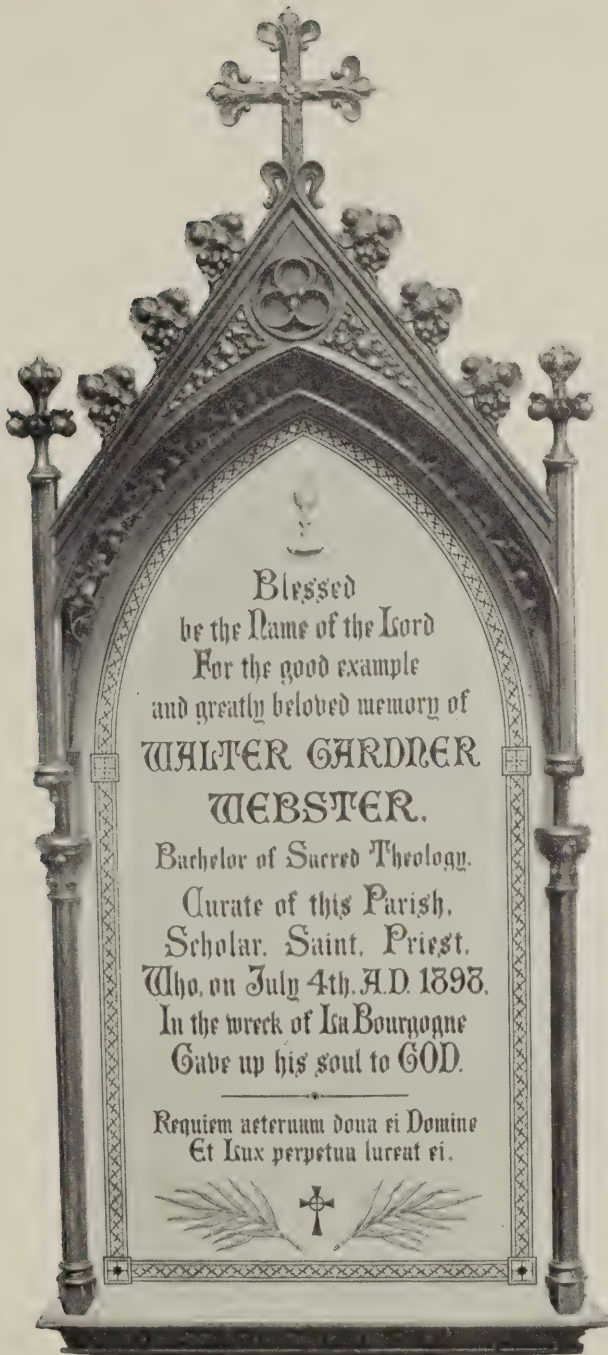
G. T. Brewster, Sc. Cast in bronze by The Gorham Co.



Tablet placed in the Gould Memorial Church at Roxbury, N. Y.

46" x 20"

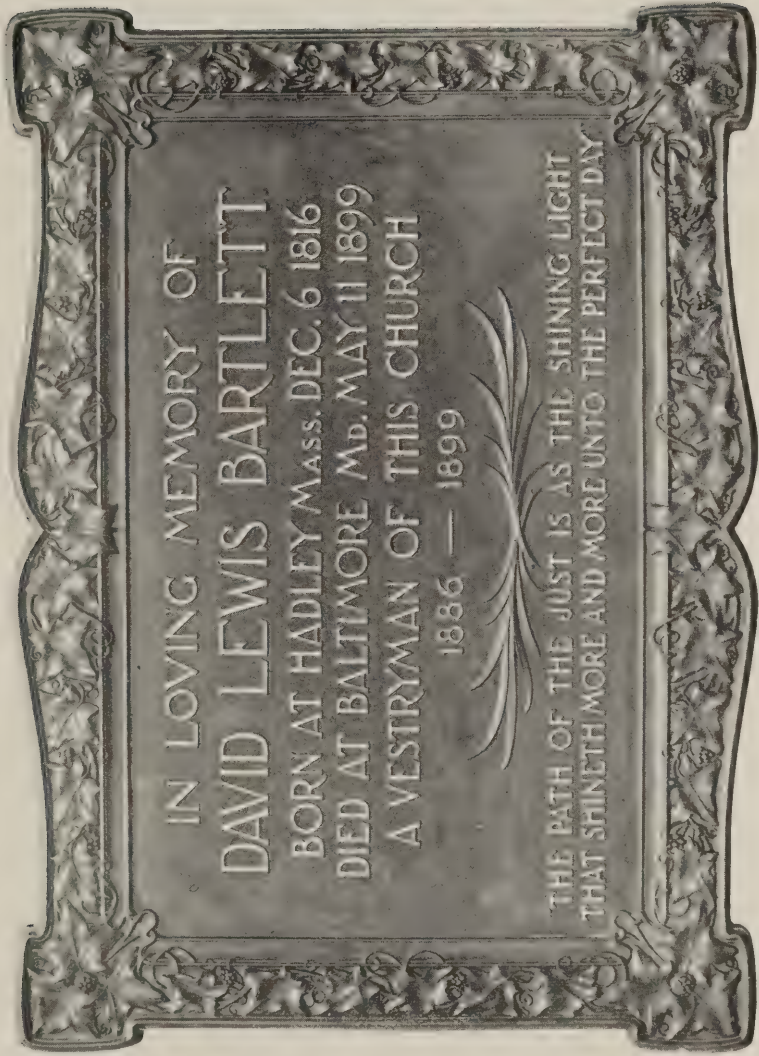
Henry J. Hardenbergh, Architect. Cast in bronze by The Gorham Co.



Placed in St. Stephen's Church, Providence, R. I.
Brass Plate with Bronze Border
5' 2" x 2'



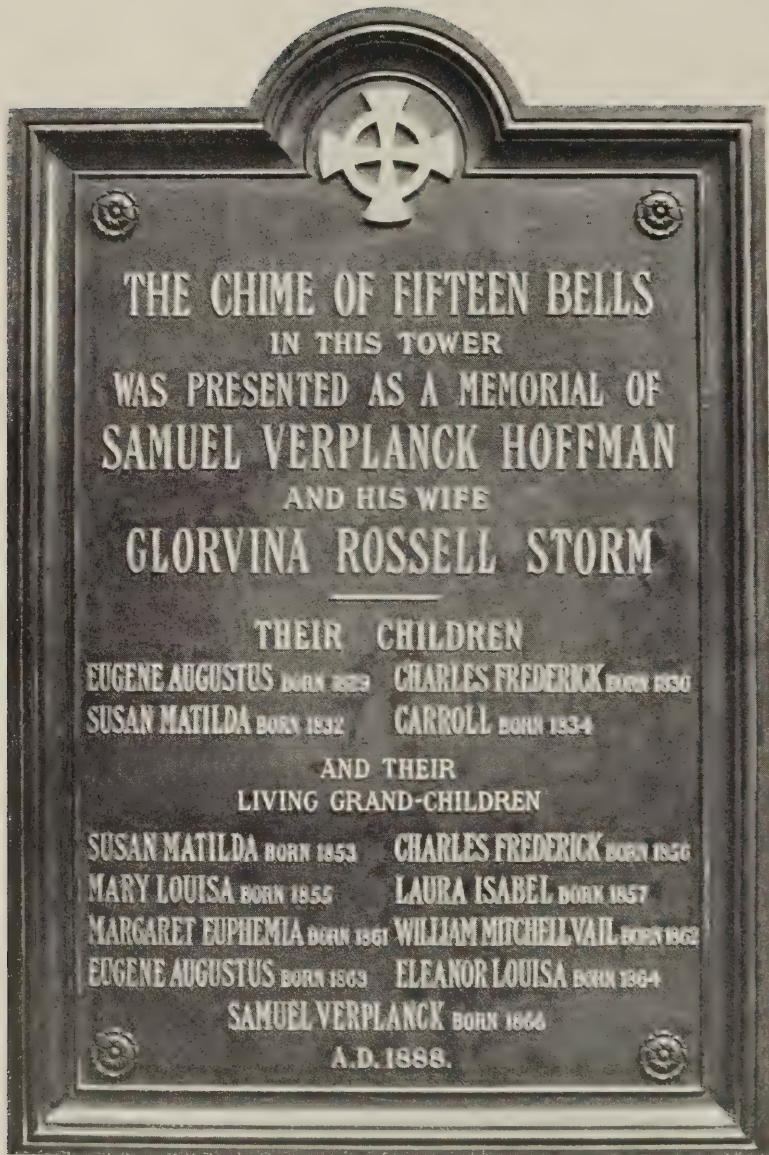
5' 4" x 3' 1"
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



Placed in Grace Church, Baltimore, Md.

44" x 31"

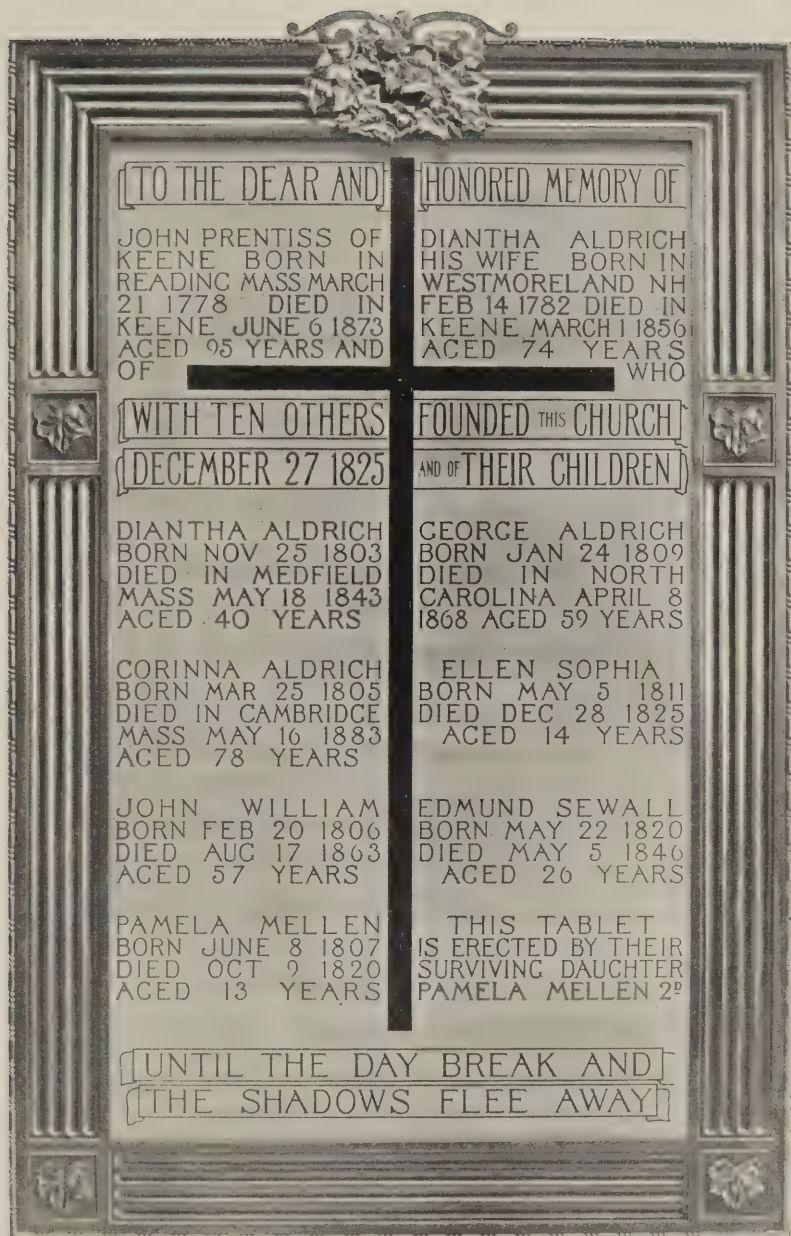
Copyright, 1904. Cast in bronze by The Gorham Co,



Placed in General Theological Seminary, New York City

54" x 36"

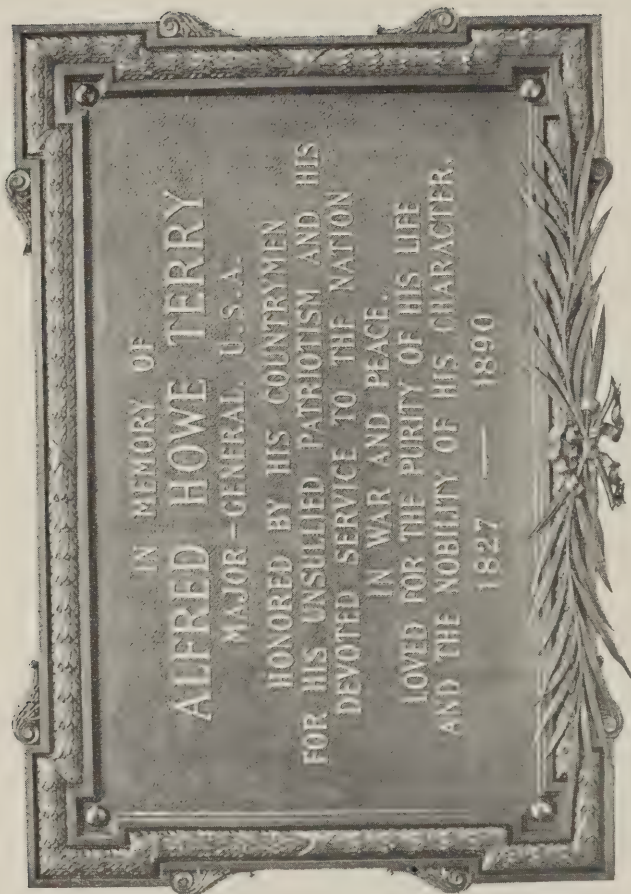
Cast in bronze by The Gorham Co.



Engraved Brass Plate, Bronze Frame

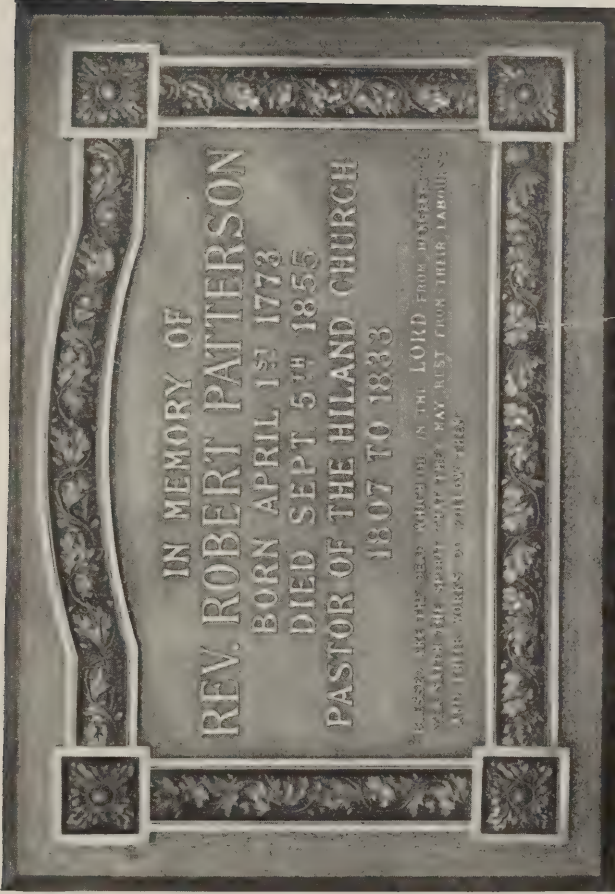
32 1/2" x 50"

The Gorham Co.



36" x 24"

Cast in bronze by The Gorham Co.



IN MEMORY OF
REV. ROBERT PATTERSON
BORN APRIL 1ST 1773
DIED SEPT 5TH 1855
PASTOR OF THE HILAND CHURCH
1807 TO 1833

BLESSED ARE THE SEED WHICH THOU, O LORD FROM DOUBTFUL
WELL SOWN THE SPIRIT MAY THEY REST FROM THEIR LABOURS
AND THEIR VOICES BE HEARD OF THEE

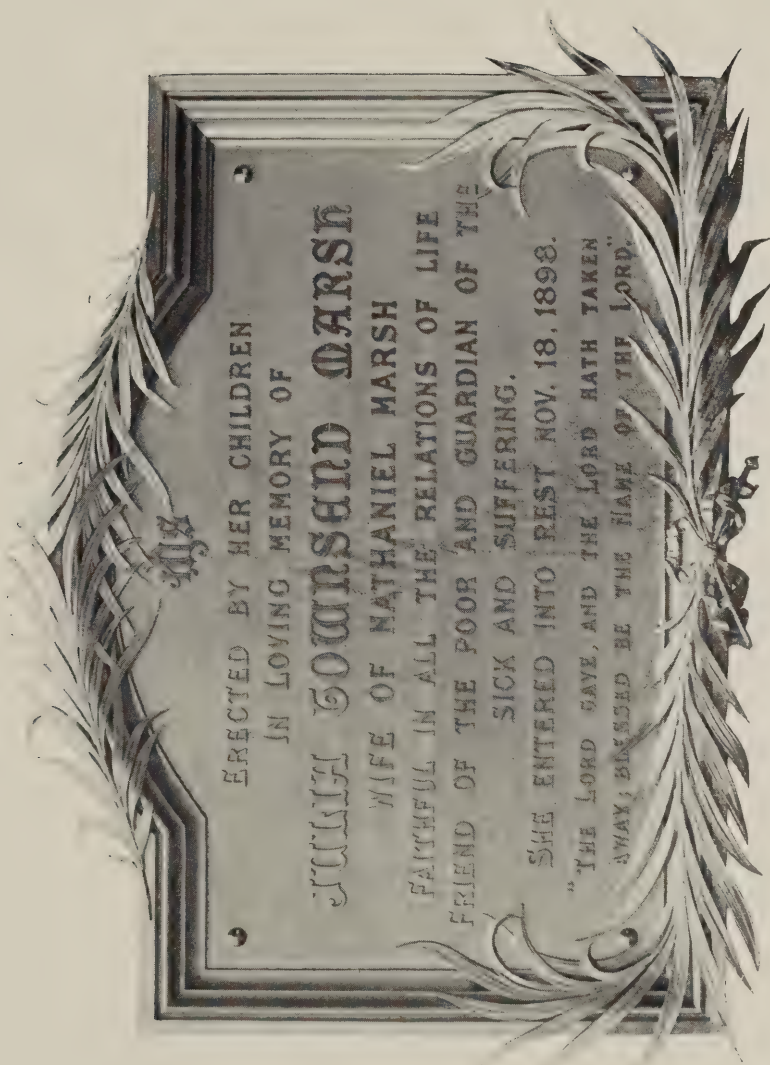
Metal, 32" x 21", on oak back
Cast in bronze by The Gorham Co.



Placed on Granite Marker in cemetery at Stockbridge, Mass.

5' 6" x 3' 6"

Cast in bronze by The Gorham Co.



ERECTED BY HER CHILDREN
IN LOVING MEMORY OF

JULIA TOWNSEND MARSH

WIFE OF NATHANIEL MARSH

FAITHFUL IN ALL THE RELATIONS OF LIFE
FRIEND OF THE POOR AND GUARDIAN OF THE
SICK AND SUFFERING.

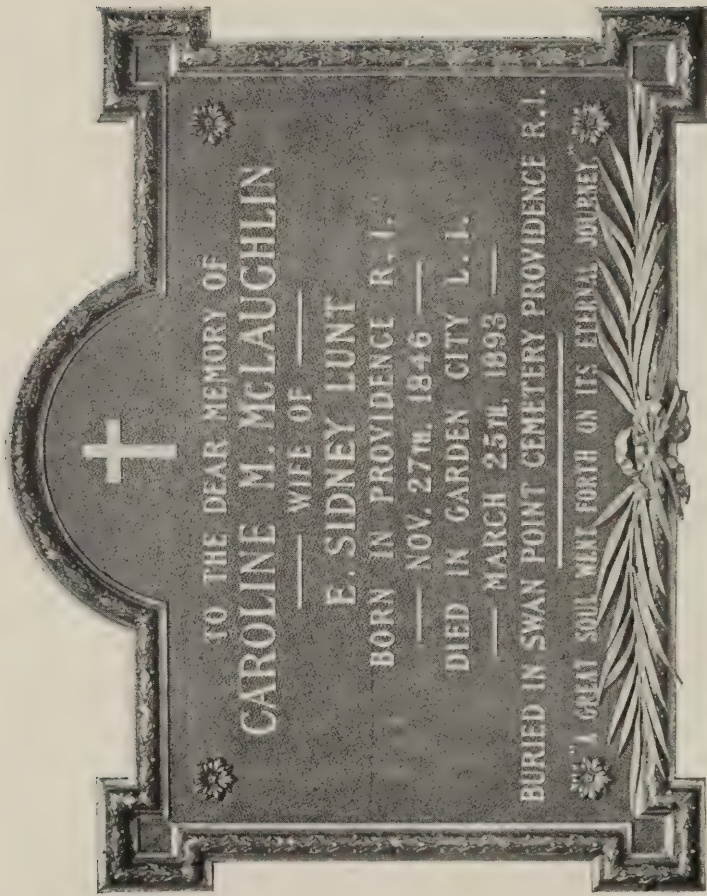
SHE ENTERED INTO REST NOV. 18, 1898.

"THE LORD GAVE, AND THE LORD HATH TAKEN
AWAY; BLESSED BE THE NAME OF THE LORD."

Placed in St. John's Church, Clifton, Staten Island

40 1/2" x 28 1/2"

Cast in bronze by The Gorham Co.



3' 2 1/2" x 2' 7"

Cast in bronze by The Gorham Co.



THIS TABLET IS ERECTED
 BY THE CONGREGATION OF CHRIST CHURCH
 IN LOVING MEMORY OF

THE REV. B. M. YARRINGTON
 BORN MARCH 15, 1812 — DIED MARCH 19, 1898
 RECTOR 56 YEARS. RECTOR EMERITUS 3 YEARS.

"WILL DONE THOU GOOD AND FAITHFUL SERVANT
 ENTER THOU INTO THE JOY OF THY LORD."

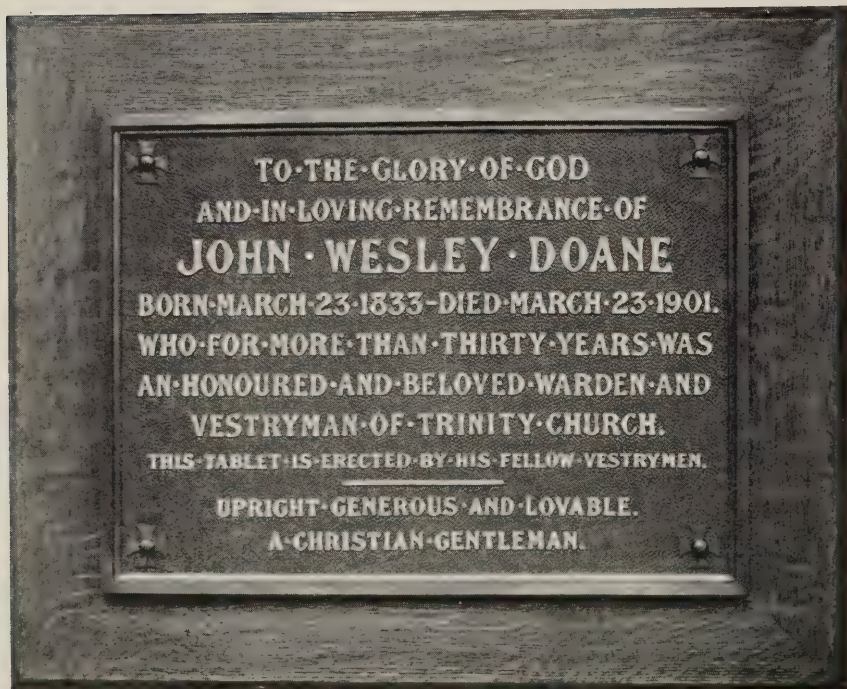
Placed in Christ Church, Greenwich, Conn.

3' 6" x 2'

Cast in bronze by The Gorham Co.



Engraved brass, 9" x 7", on oak



Metal, 18½" x 25", on oak back
Cast in bronze by The Gorham Co.



16" x 16"

Cast in bronze by The Gorham Co.



23" x 27"

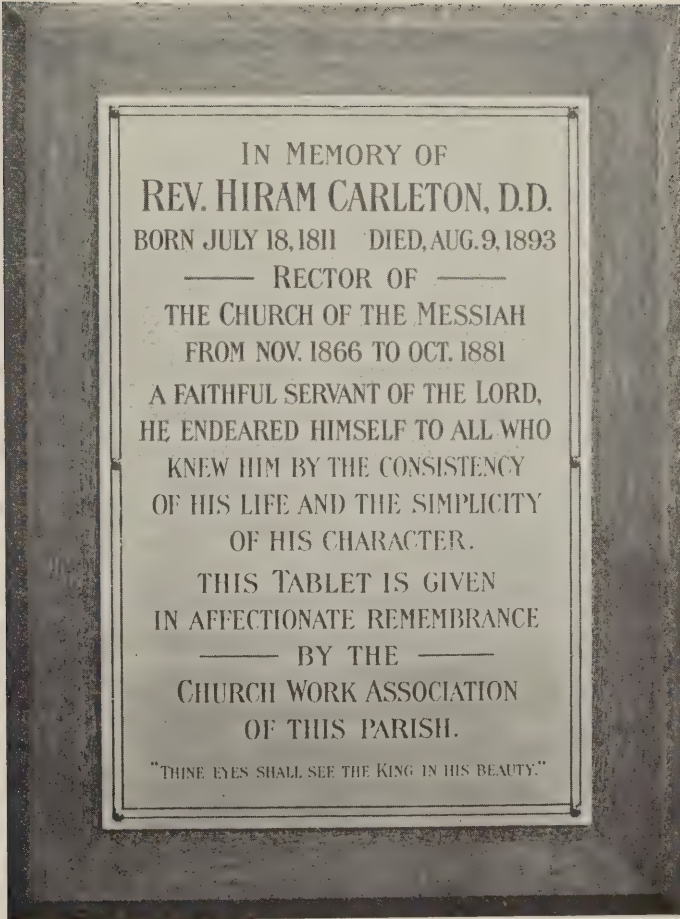
Cast in bronze by The Gorham Co.



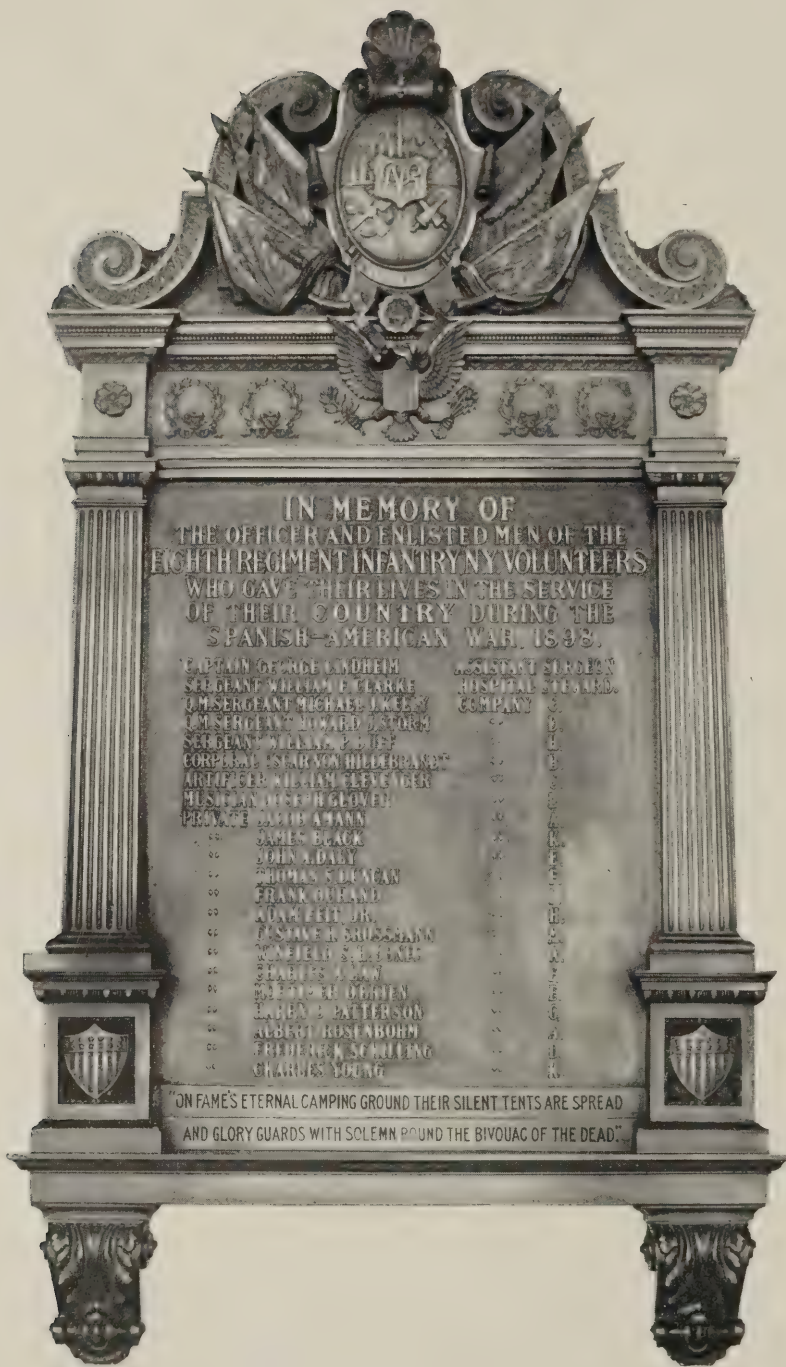
Placed in the Church of the Incarnation, New York City

32" x 21"

Cast in bronze by The Gorham Co.



Engraved brass, 30" x 20", on oak back
The Gorham Co.



IN MEMORY OF
 THE OFFICER AND ENLISTED MEN OF THE
 EIGHTH REGIMENT INFANTRY NY VOLUNTEERS
 WHO GAVE THEIR LIVES IN THE SERVICE
 OF THEIR COUNTRY DURING THE
 SPANISH-AMERICAN WAR, 1898.

CAPTAIN GEORGE ENDREH	ASSISTANT SURGEON
SERGEANT WILLIAM F. CLARKE	HOSPITAL STEWARD.
1ST SERGEANT MICHAEL J. KEENEY	COMPANY
1ST SERGEANT HOWARD J. STORM	"
SERGEANT WILLIAM P. STEF	"
CORPORAL ISAAC VON HILDEBRANDT	"
ARTIFICER WILLIAM FLENS GER	"
MUSICIAN JOSEPH GLOVEN	"
PRIVATE JAMES AMANN	"
" JAMES BLACK	"
" JOHN ADAMS	"
" THOMAS S. DUNCAN	"
" FRANK ORLAND	"
" ADAM FEEL, JR.	"
" FREDERICK H. MURPHY	"
" WARFIELD S. L. HALL	"
" CHARLES A. JAY	"
" ROBERT W. DEWITT	"
" L. BEN J. PATTERSON	"
" ALBERT ROSE BOHM	"
" FREDERICK S. MILLING	"
" CHARLES YOUNG	"

"ON FAME'S ETERNAL CAMPING GROUND THEIR SILENT TENTS ARE SPREAD
 AND GLORY GUARDS WITH SOLEMN ROUND THE BIVOUAC OF THE DEAD."

Placed in Eighth Regiment Armory, New York City

6' x 3' 4"

Cast in bronze by The Gorham Co.



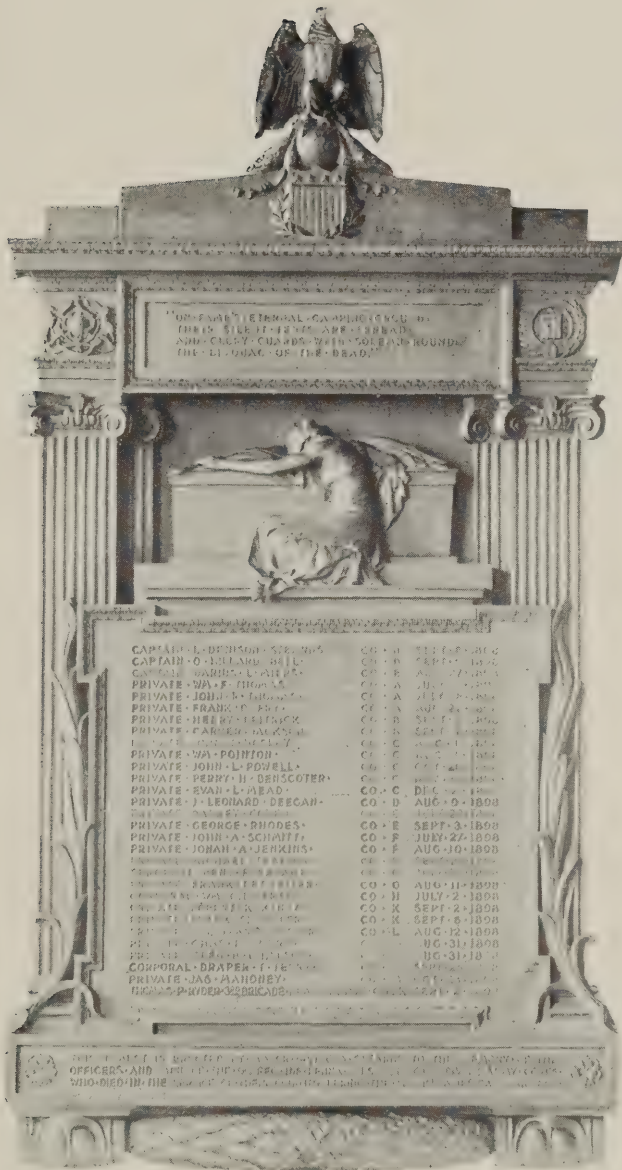
Placed in Armory of Company M, Kingston, N. Y.

5' 9" x 3'

Cast in bronze by The Gorham Co.



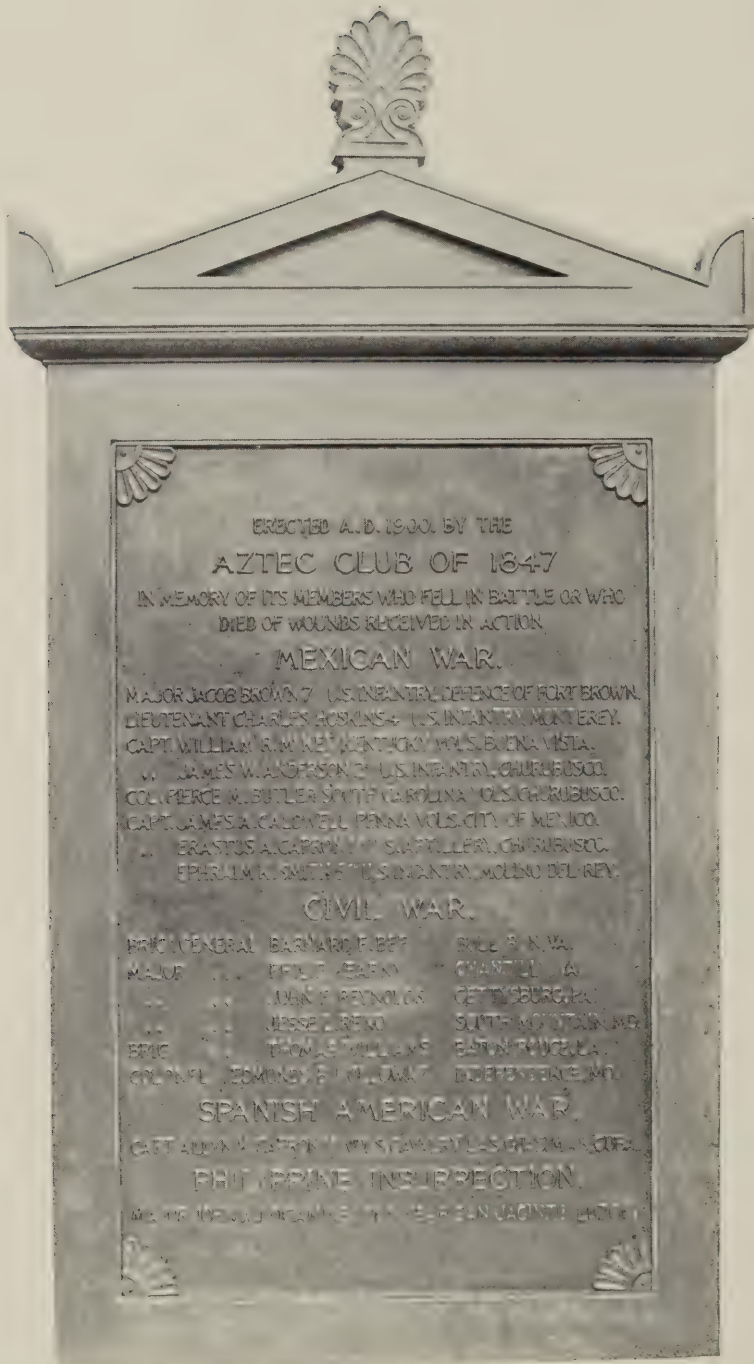
8" 4" x 4" 6"
 J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



ON FAVORITE ETERNAL CAMPBELL GROUND
THEIR SILENT FORMS ARE LIEBOWD
AND CARRY GUARDS WITH GOLDEN BOUNDERS
THE LITOMAN OF THE DEAD.

CAPTAIN L DENISON	SEP 1862	CO H	SEP 3 1862
CAPTAIN O WILLIAMS	SEP 1862	CO B	SEP 3 1862
CAPTAIN WARDEN L CHASE	SEP 1862	CO E	SEP 3 1862
PRIVATE W A F THOMAS	JULY 1862	CO A	JULY 2 1862
PRIVATE JOHN L DENISON	JULY 1862	CO A	JULY 2 1862
PRIVATE FRANK C BROWN	JULY 1862	CO A	JULY 2 1862
PRIVATE HERBERT L BROWN	JULY 1862	CO B	JULY 2 1862
PRIVATE CARROLL L BROWN	JULY 1862	CO B	JULY 2 1862
PRIVATE W A POINTON	JULY 1862	CO C	JULY 2 1862
PRIVATE JOHN L POWELL	JULY 1862	CO C	JULY 2 1862
PRIVATE PERRY H DENSCOTER	JULY 1862	CO C	JULY 2 1862
PRIVATE WALTER L BROWN	JULY 1862	CO C	JULY 2 1862
PRIVATE J LEONARD DEESAN	AUG 1862	CO D	AUG 10 1862
PRIVATE GEORGE RHODES	SEP 3 1862	CO E	SEP 3 1862
PRIVATE JOHN A SCHAFER	JULY 27 1862	CO F	JULY 27 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO F	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO G	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO H	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO I	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO J	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO K	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO L	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO M	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO N	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO O	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO P	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO Q	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO R	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO S	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO T	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO U	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO V	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO W	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO X	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO Y	AUG 10 1862
PRIVATE JOHN A JENKINS	AUG 10 1862	CO Z	AUG 10 1862

39 1/2" x 72"
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



Placed in Chapel, West Point, N. Y.

5' 3 1/2" x 2' 11"

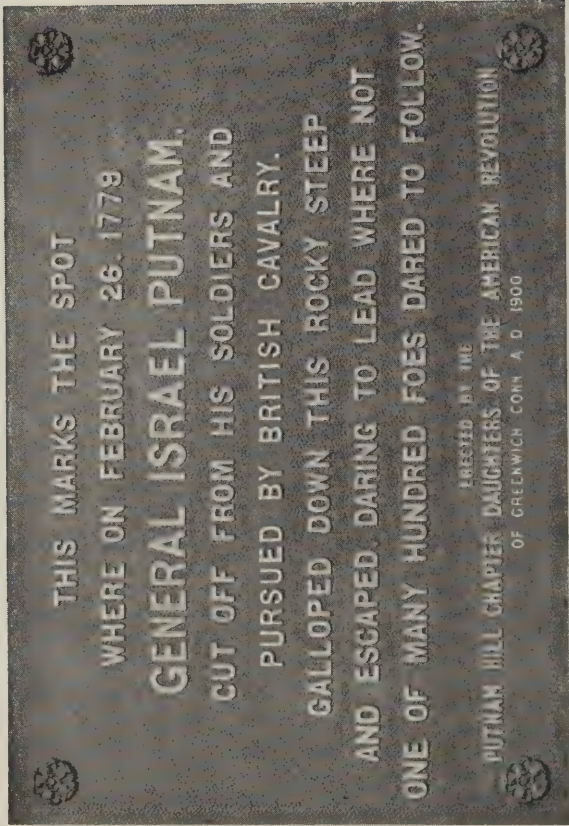
McKim, Mead & White, Architects. Cast in bronze by The Gorham Co.



Placed on the Federal Building, Syracuse, N. Y.

50" x 69"

I. Konti, Sc. Cast in bronze by The Gorham Co.



THIS MARKS THE SPOT
WHERE ON FEBRUARY 26. 1779
GENERAL ISRAEL PUTNAM,
CUT OFF FROM HIS SOLDIERS AND
PURSUED BY BRITISH CAVALRY,
GALLOPED DOWN THIS ROCKY STEEP
AND ESCAPED. DARING TO LEAD WHERE NOT
ONE OF MANY HUNDRED FOES DARED TO FOLLOW.

ERECTED BY THE
PUTNAM HILL CHAPTER DAUGHTERS OF THE AMERICAN REVOLUTION
OF GREENWICH CONN A D 1900

Placed on rock at Greenwich, Conn.
35 1/2" x 24"
Cast in bronze by The Gorham Co.



IN MEMORY OF
OUR COMRADES WHO GAVE THEIR LIVES FOR
THEIR COUNTRY IN THE SPANISH WAR.

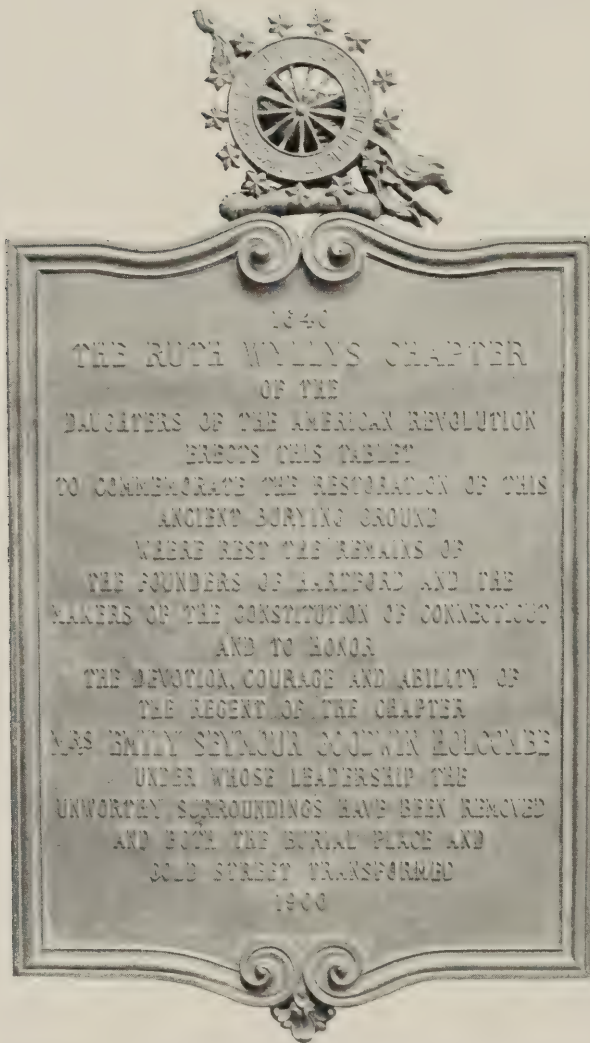
FIRST LIEUTENANT AND BATTALION ADJUTANT
RODMOND VERNON BEACH,
FIRST LIEUTENANT AND REGIMENTAL ADJUTANT
FIRST REGIMENT U. S. VOL. INFANTRY,
WHO DIED IN PUERTO RICO, SEPTEMBER 23, 1898.

AND SERGEANT, COMPANY F,
ALLAN MERWIN OSBORN,
FIRST LIEUTENANT, BATTERY C, COMPANY VOL. INFANTRY,
WHO DIED IN NEW HAVEN, OCTOBER 1, 1898.

ERECTED BY THE SECOND REGIMENT U. S. VOL. INFANTRY
AND SORROW, IN HONOR OF THEIR HEROIC FIDELITY TO OUR MOTTO.

"PRO PATRIA SEMPER"

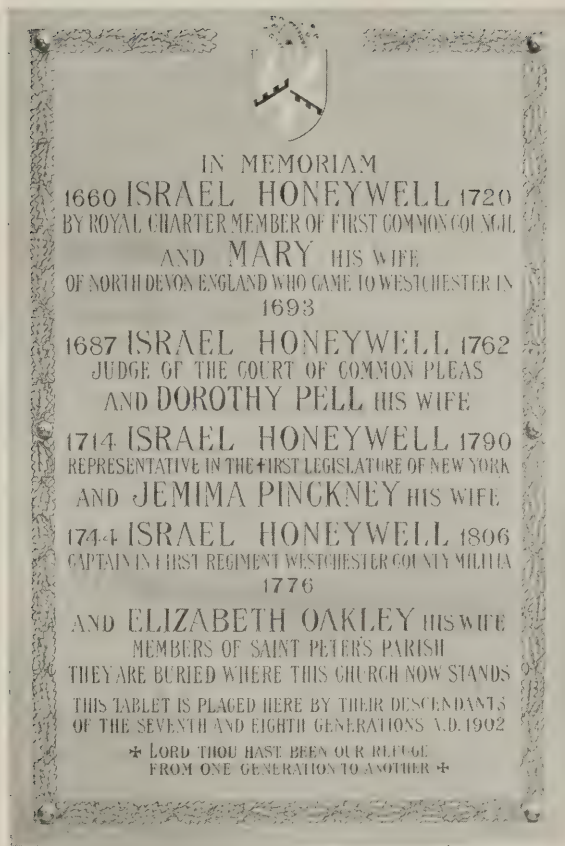
Exclusive of oak, 26" x 36"
Cast by The Gorham Co. on oak'back



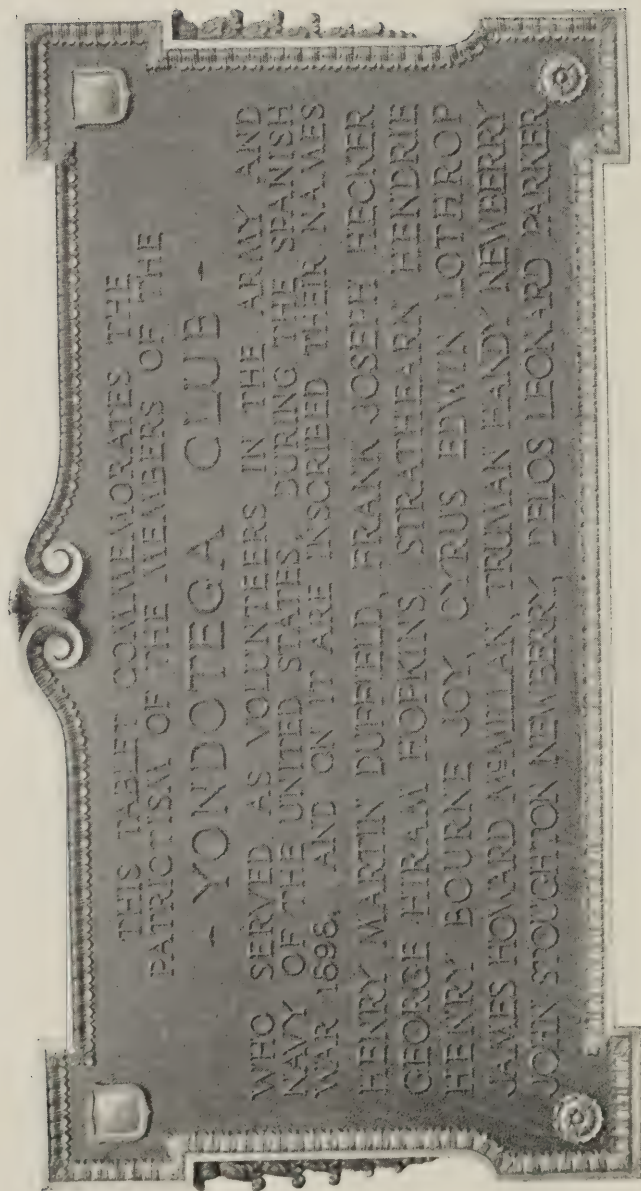
Placed in Hartford, Conn.

43" x 24"

J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



Placed in St. Peter's Church, Westchester, N. Y.
Engraved brass, 36" x 24"
The Gorham Co.



Placed in Yondotega Club, Detroit, Mich.

5 1/2" x 28"

McKim, Mead & White, Architects. Cast in bronze by The Gorham Co.

TO PERPETUATE THE NAMES AND COMMEMORATE THE SERVICES
OF THE COLLEGE FACULTY OF 1883.

TIMOTHY E. ALLEN
FRANK S. BRADFORD
JOHN W. DOWLING
SAMUEL LIEBENTHAL
CARL TH. LIEBOLD

WM. O. M. DONALD
STEPHEN P. BURDICK
WM. TOD HELMUTH
ROGER H. LYON
FRANCIS E. DOUGHTY
ST. CLAIR SMITH

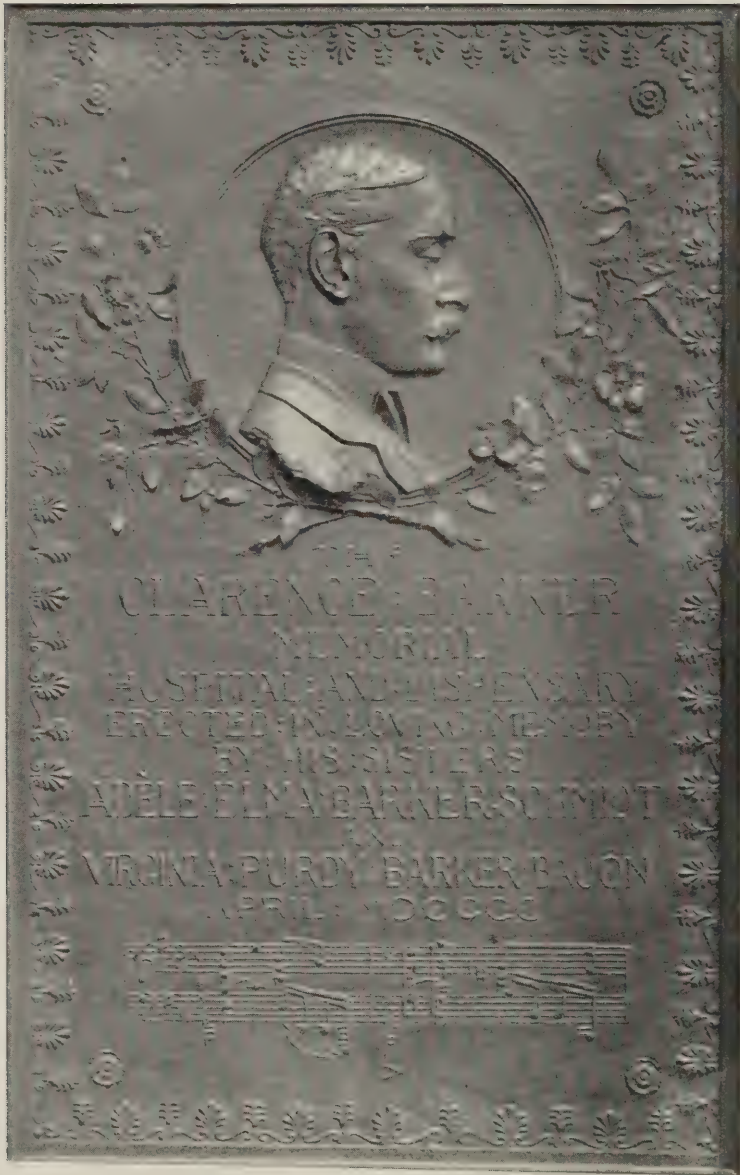
PHILIP E. ARGULARIUS
JOHN BUTLER
HENRY C. HOUGHTON
MARTIN DESCHERE
GEORGE W. BLODGETT
MALCOLM LEAL

SIDNEY F. WILCOX
EDGAR V. MOFFAT
WALTER Y. COWL
CLARENCE W. CORNELL
WM. W. BLACKMAN

Placed in Flower Hospital, New York City

58" x 16"

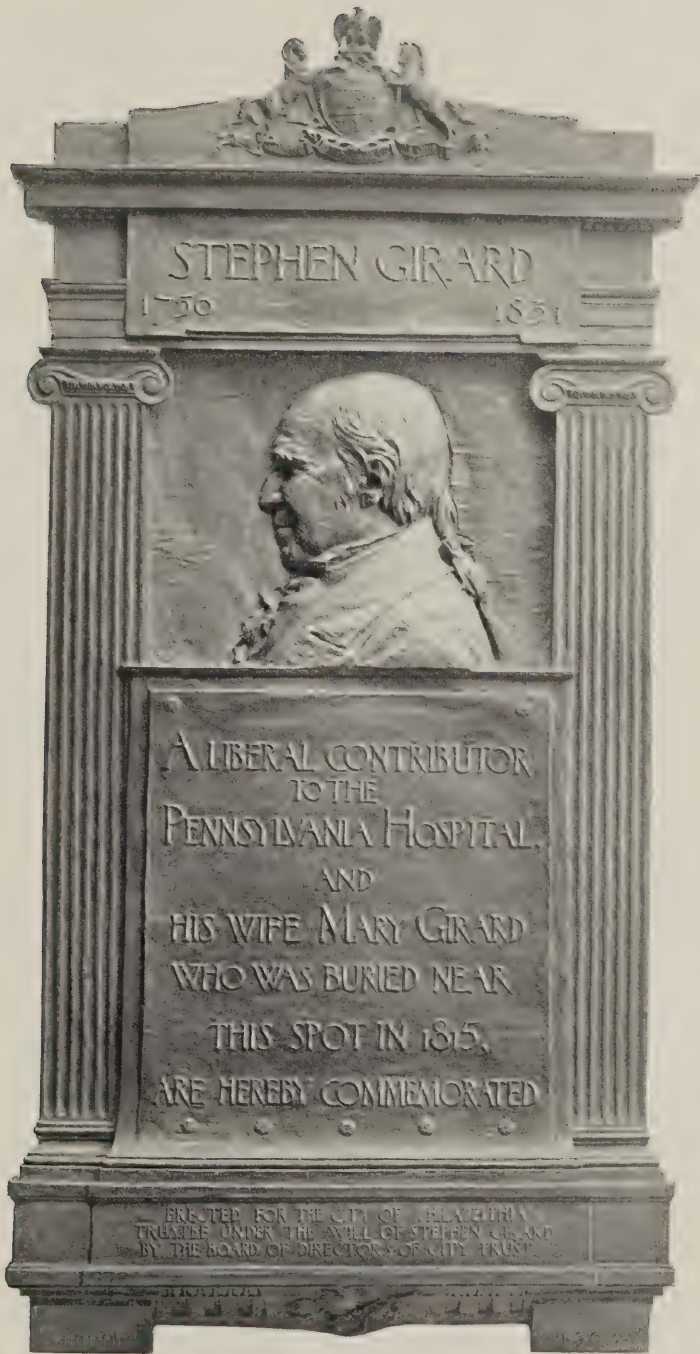
Cast in bronze by The Gorham Co. on oak back



Placed in Hospital, Biltmore, N. C.

30" x 48"

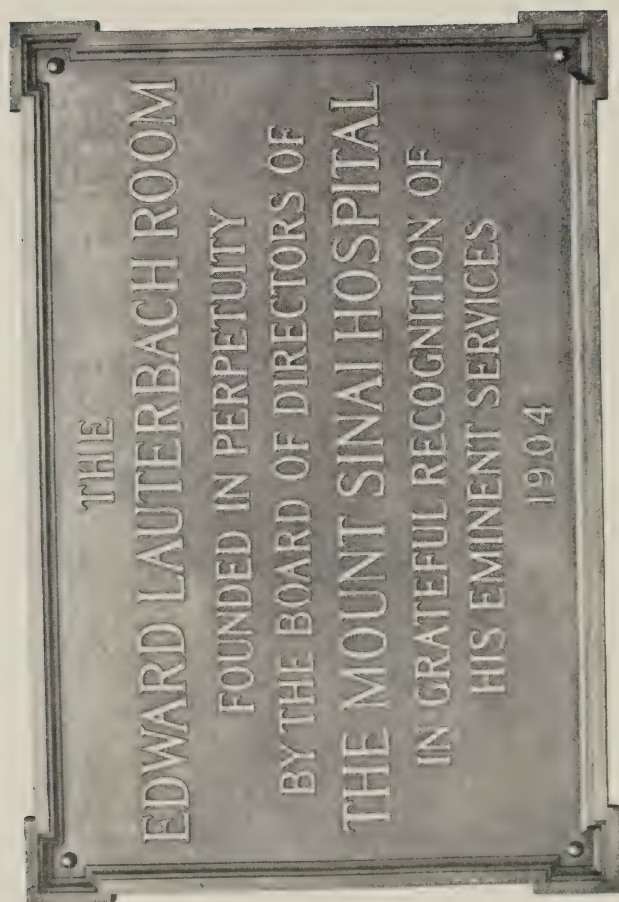
G. T. Brewster, Sc. Cast in bronze by the Gorham Co.



Placed in Philadelphia, Pa.

3' x 5' 10"

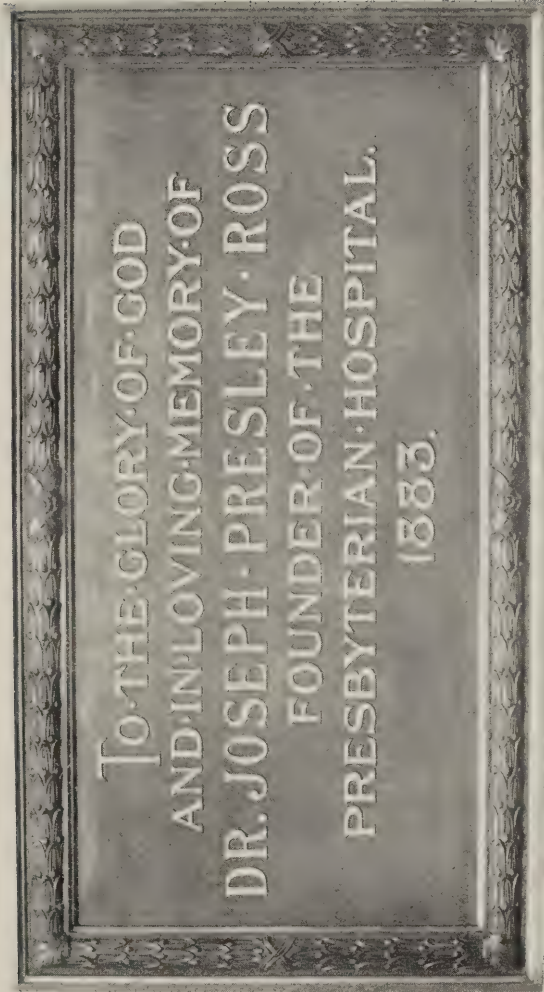
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



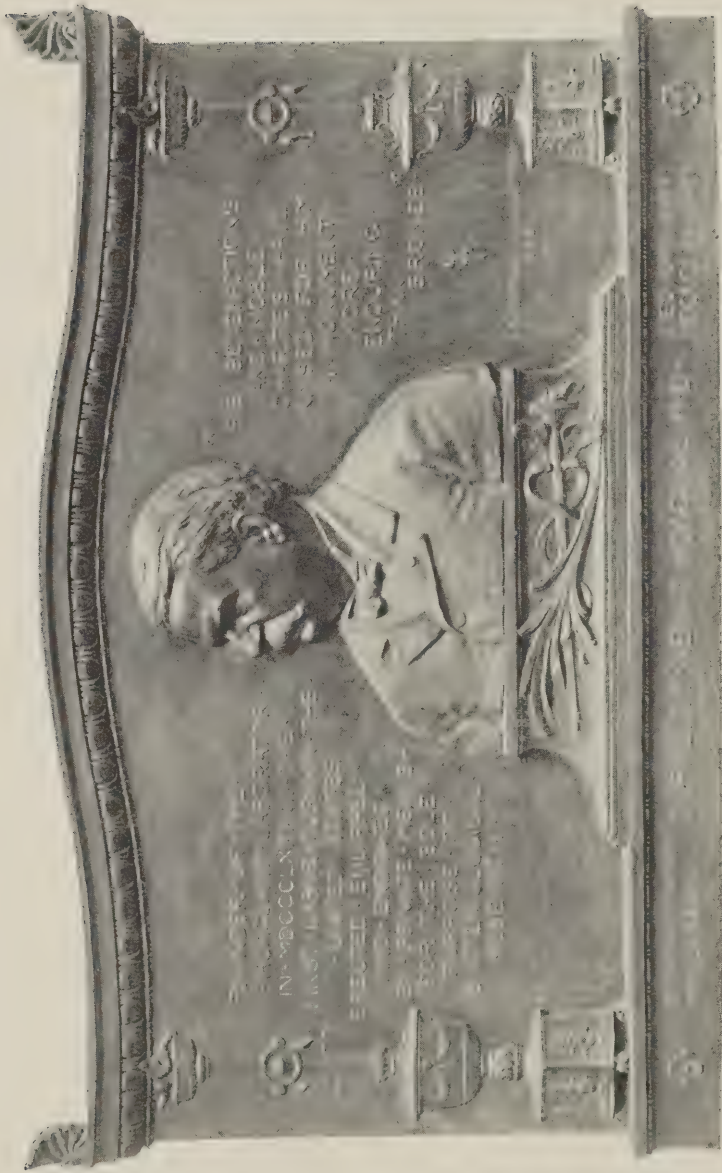
Placed in Mount Sinai Hospital, New York City

38" x 24 1/2"

A. W. Brunner, Architect. Cast in bronze by The Gorham Co.



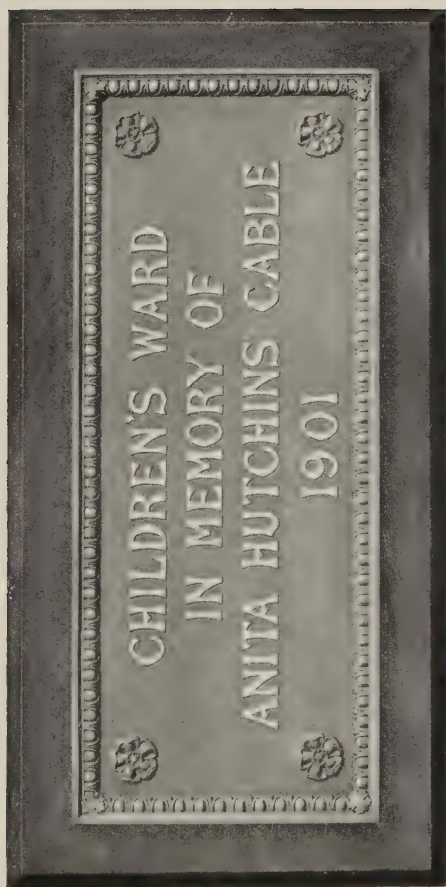
Placed in Chicago
4 2" x 2 3"
Cast in bronze by the Gorham Co.



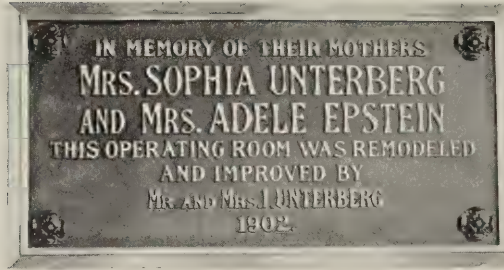
Placed in the Hoagland Laboratory, Brooklyn, N. Y.

36" x 60"

J. Scott Hartley, Sc. Cast in bronze by the Gorham Co.



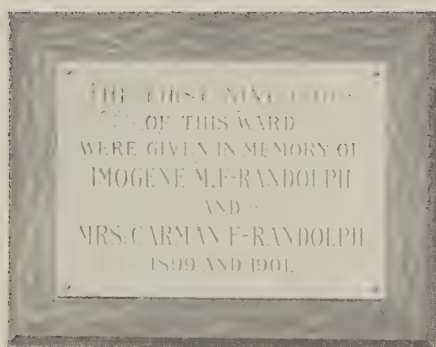
Mounted on mahogany. Metal, 32" x 13"
Cast in bronze by The Gorham Co.



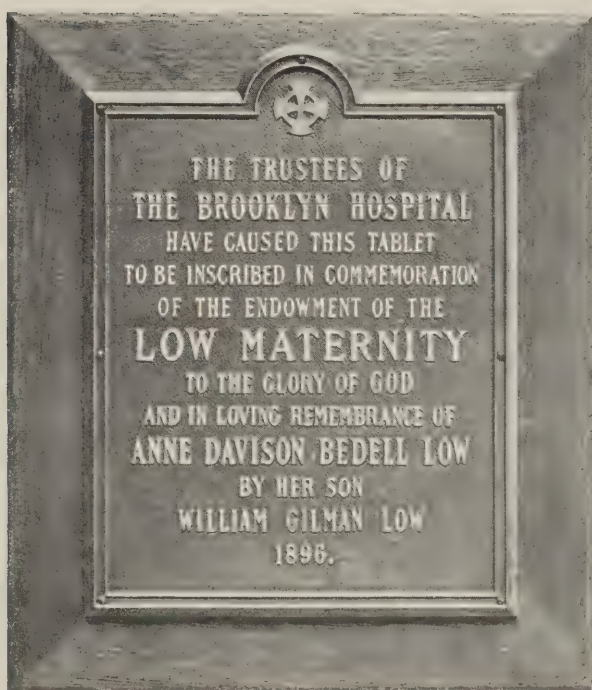
Placed in Lebanon Hospital, New York City
21" x 11"
Cast in bronze by The Gorham Co.



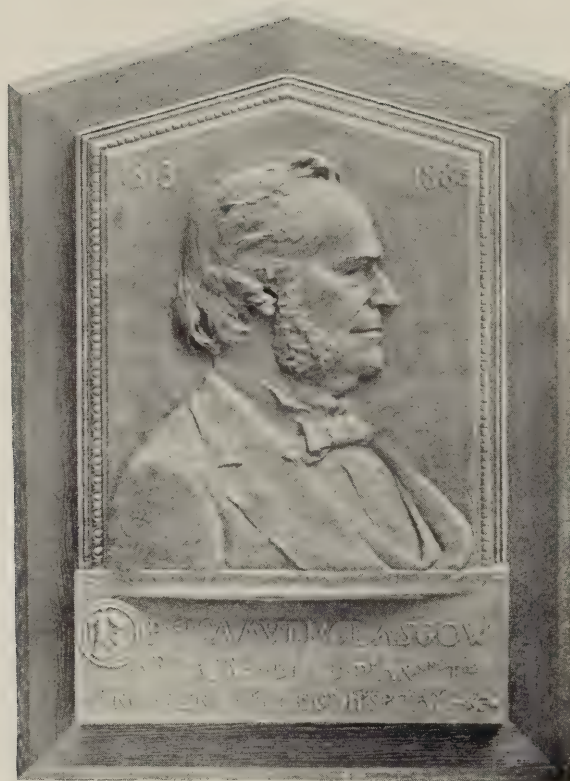
29" x 21 1/2"
Schickel & Ditmars, Architects. Cast in bronze by The Gorham Co.



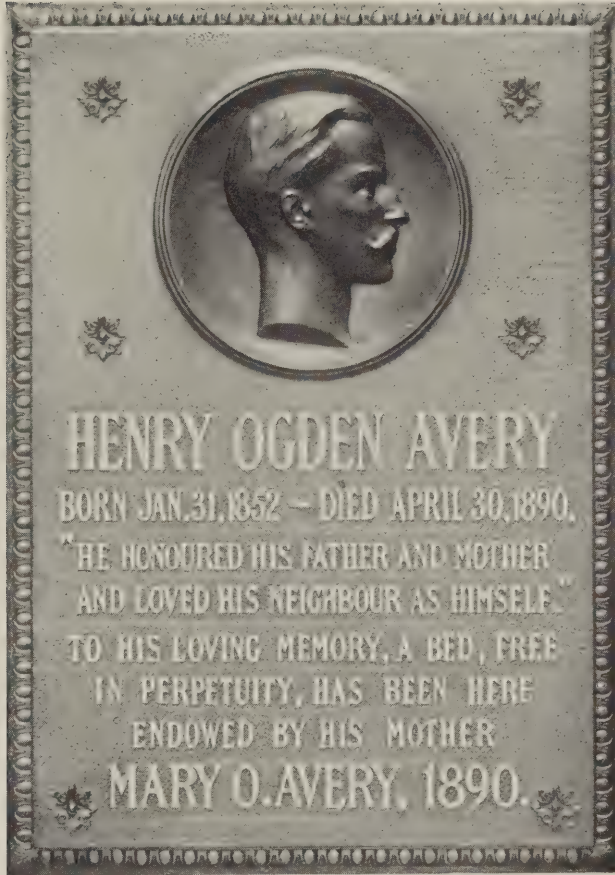
Engraved Brass, 12" x 9", on oak



Metal, 24" x 18", on oak back
Cast in bronze by The Gorham Co.



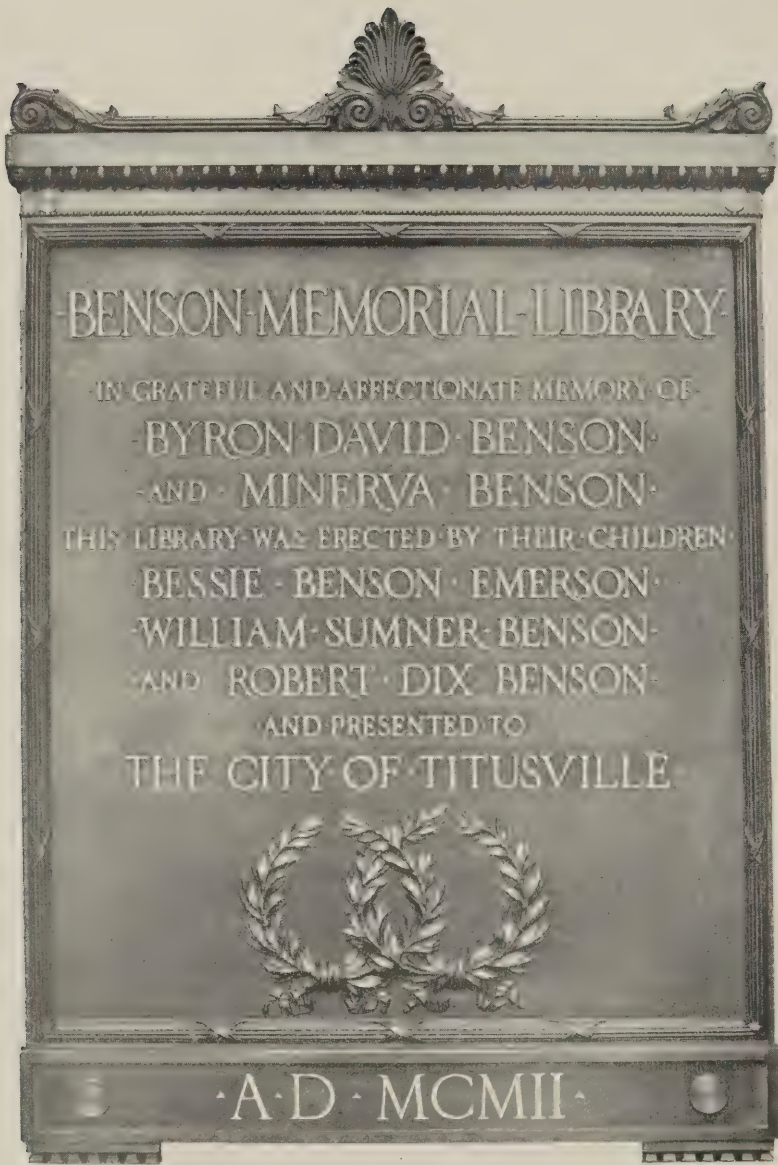
Placed in The Long Island College Hospital, Brooklyn, N. Y
19 $\frac{3}{4}$ " x 30 $\frac{1}{2}$ "
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co. on oak back



Placed in The Hospital for Ruptured and Crippled, 42d St., New York City

25 1/2" x 18"

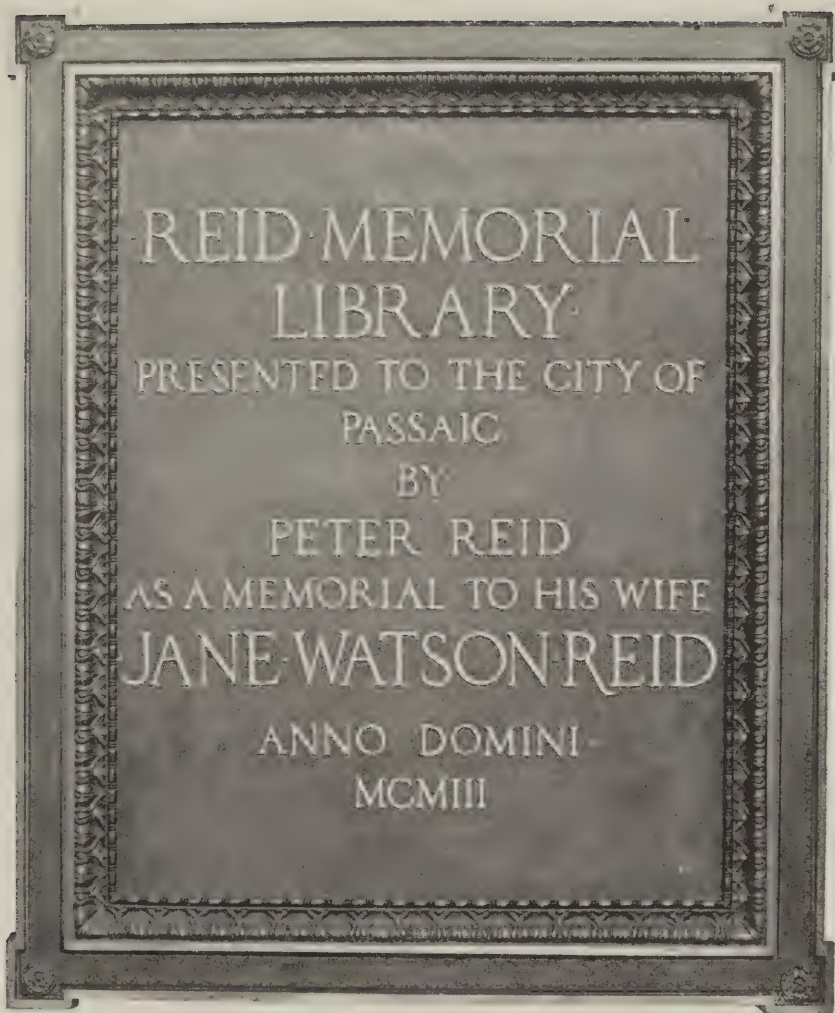
Cast in bronze by The Gorham Co.



Placed in Benson Memorial Library, Titusville, Pa.

4' x 2' 7"

Jackson, Rosencrans & Canfield, Architects. Cast in bronze by The Gorham Co.



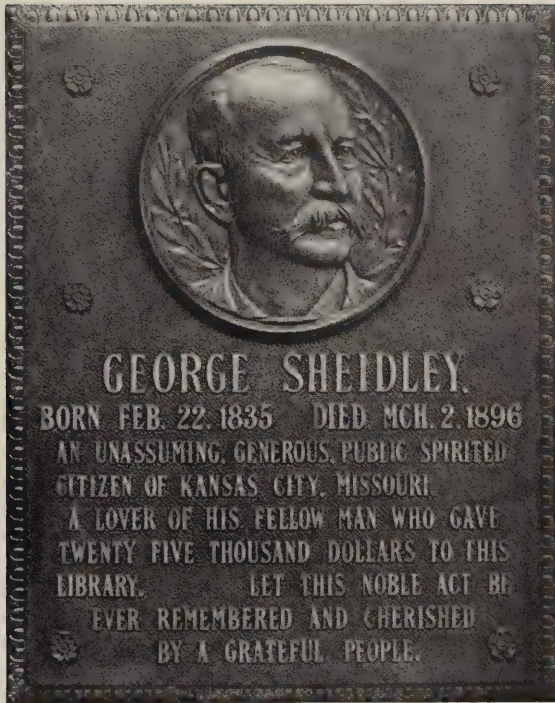
Placed in Reid Memorial Library, Passaic, N. J.

3' 6 $\frac{1}{4}$ " x 2' 11"

Jackson, Rosencrans & Canfield, Architects. Cast in bronze by The Gorham Co.



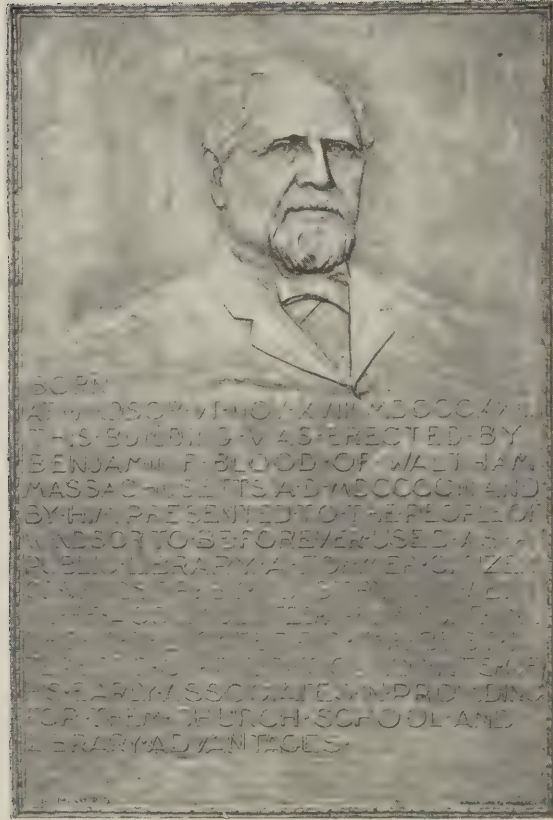
Placed in Crane Memorial Library, Quincy, Mass.
Metal, 21" x 33", on oak back
Wm. Couper, Sc. Cast in bronze by The Gorham Co.



Placed in Kansas City, Mo.

30" x 24"

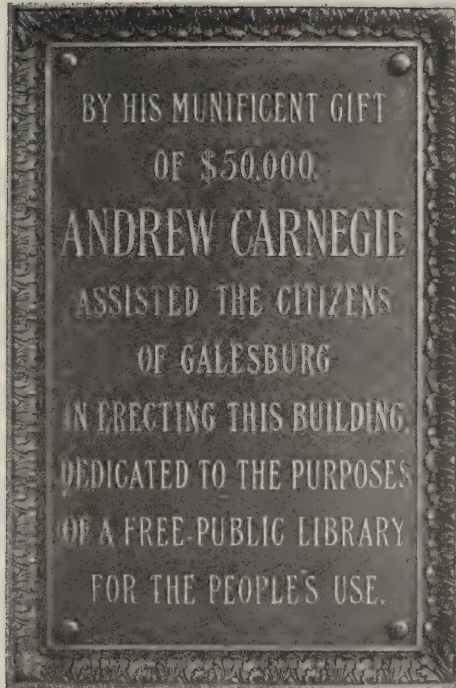
G. T. Brewster, Sc. Cast in bronze by The Gorham Co.



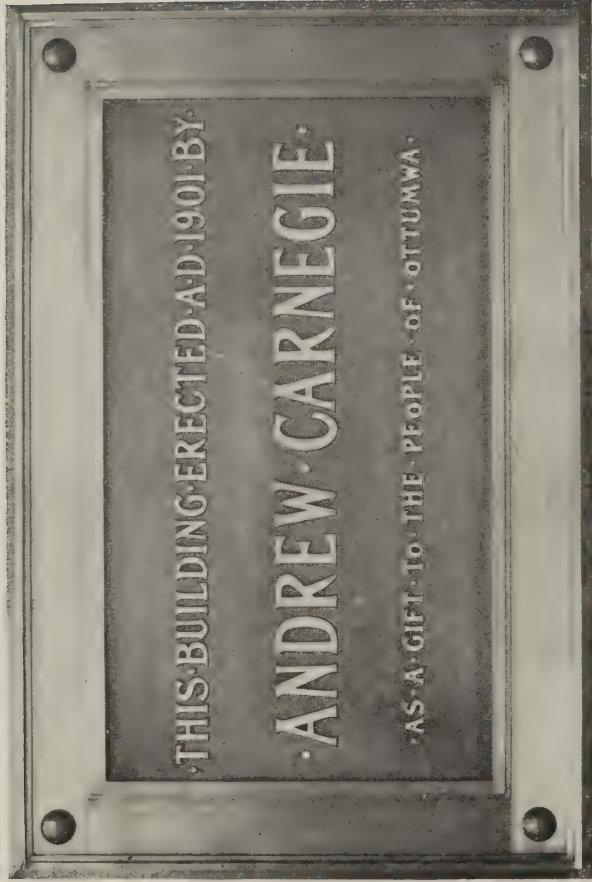
Placed in Library, Windsor, Vt.

24" x 36"

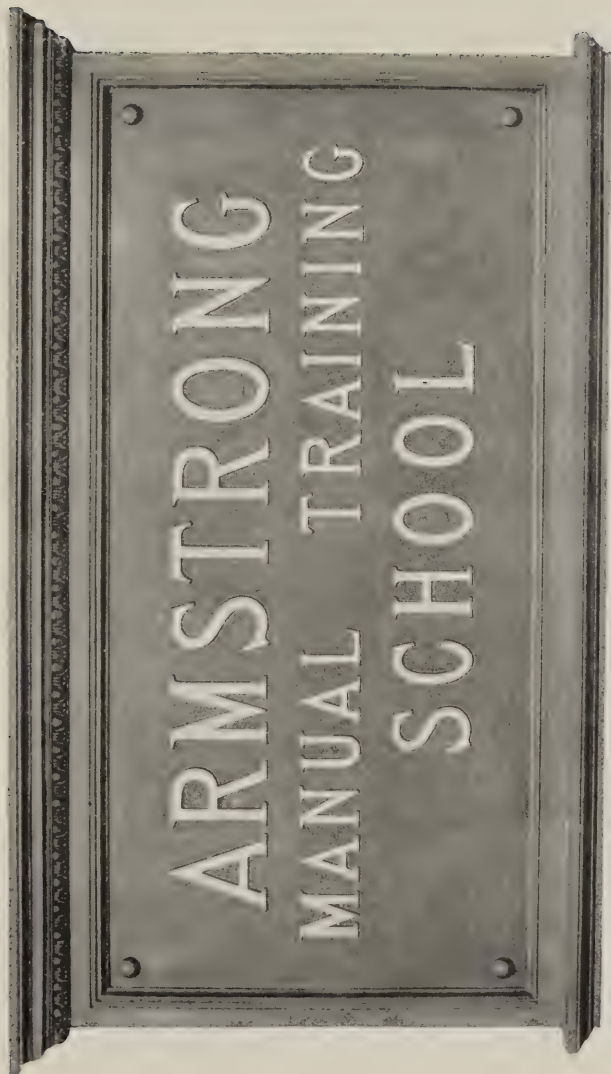
Geo. T. Brewster, Sc. Cast in bronze by The Gorham Co.



29 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "
Cast in bronze by The Gorham Co.

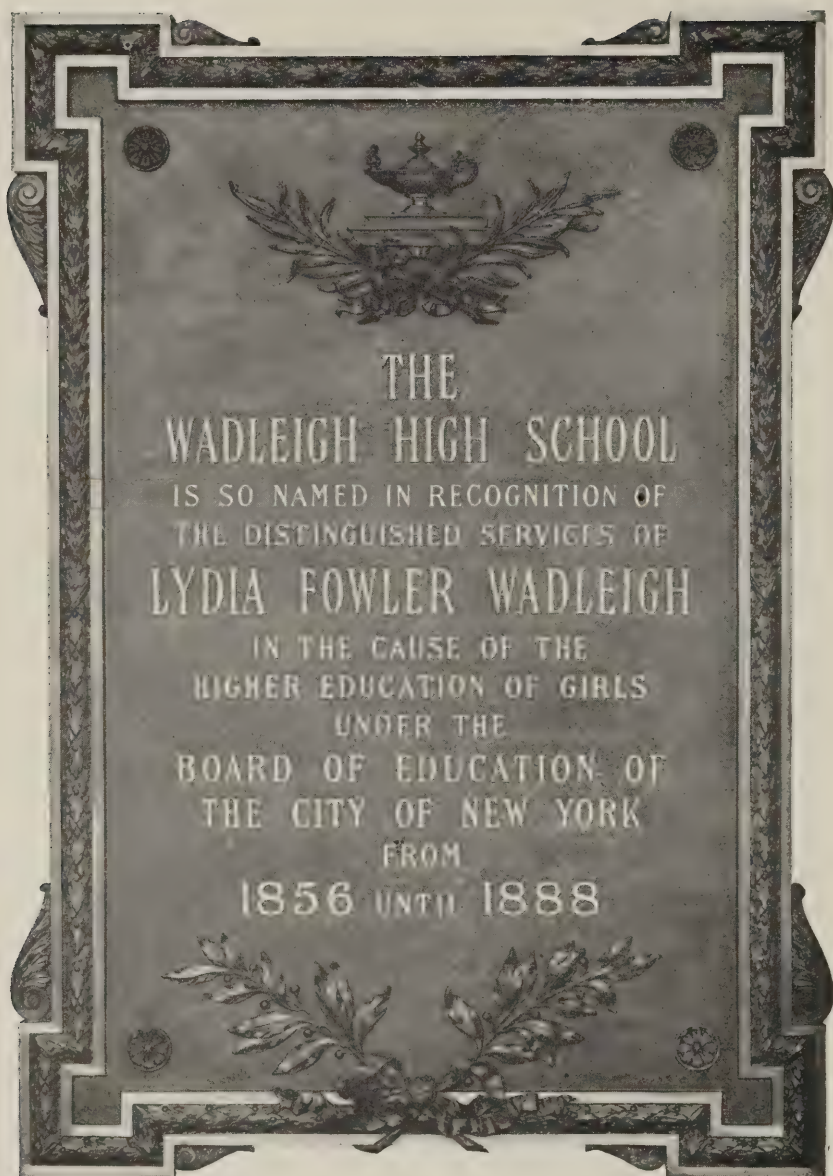


Placed in Ottumwa, Iowa
36" by 24"
Cast in bronze by The Gorham Co.



24" x 40"

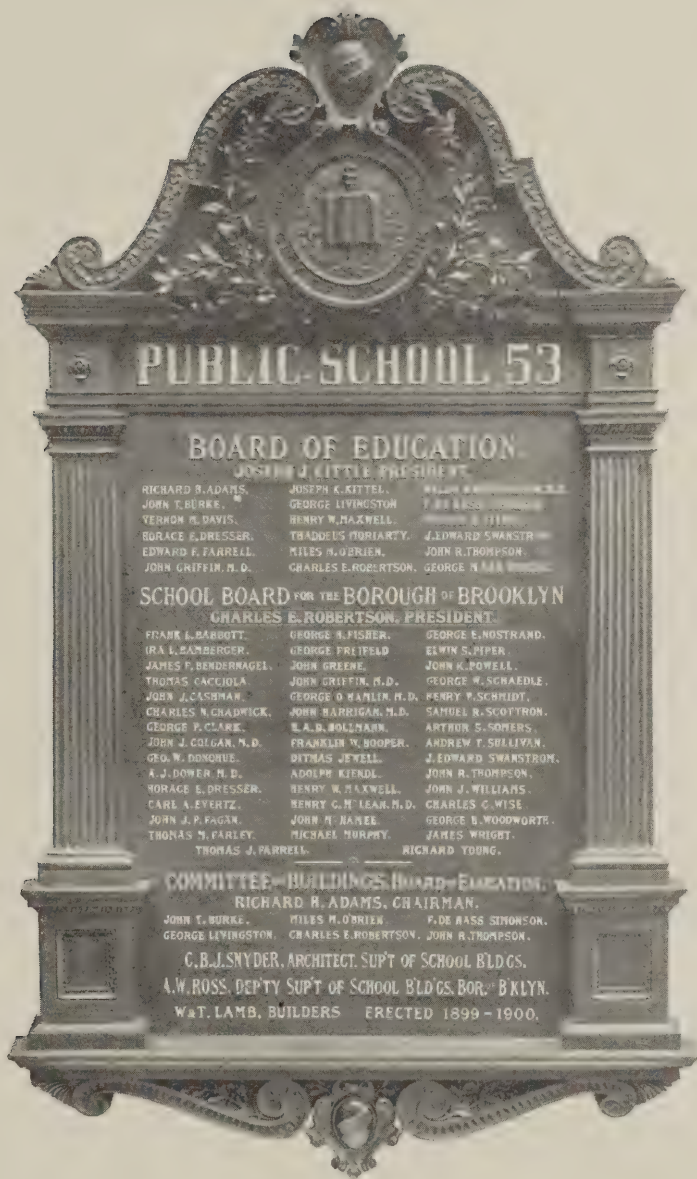
Cast in bronze by The Gorham Co.



Placed in the Wadleigh High School, New York City

4' 4" x 3'

Cast in bronze by The Gorham Co.



5' 8" x 3' 4"

C. B. J. Snyder, Architect. Cast in bronze by The Gorham Co.



PUBLIC SCHOOL 150

BOARD OF EDUCATION

HENRY A. ROGERS, PRESIDENT

RICHARD H. ADAMS
FRANK L. BABBOTT
NICHOLAS J. BARRETT
JOHN J. BARRY
ARNOLD W. BRUNNER
M. DWIGHT COLLIER
THOMAS B. CONNERY
FRANCIS P. CUNNION
SAMUEL M. DIX
SAMUEL B. DONNELLY
ALEO EVERETT
FRANK HARVEY FIELD
JOSEPH N. FRANGOLINI
ALGERNON S. FRISSELL
JOHN GREENE

CHARLES L. GUY
GEORGE D. BAMLIN
WILLIAM HARKNESS
ROBERT L. HARRISON
LOUIS MAUPT
JAMES J. HIGGINSON
CHARLES H. INGALLS
FREDERIC W. JACKSON
NATHAN S. JONAS
JOHN C. KELLEY
JOHN P. KELLY
MICHAEL J. KENNEDY
ADOLPH KIENDL
WILLIAM LUMMIS
ALBERT G. McDONALD

JACOB W. MACK
ALRICK E. MAN
EDWARD D. O'BRIEN
GEORGE E. PAYNE
LOUIS A. RODENSTEIN
EDWARD V. W. ROSSITER
GEORGE W. SCHAEDEL
ABRAHAM STERN
THEODORE E. THOMSON
HENRY N. TIFFT
GEORGE AVANDENHOFF
FELIX M. WARBURG
JAMES WEIR, JR.
FRANK D. WILSEY
GEORGE W. WINGATE

LOCAL SCHOOL BOARD DISTRICT XVI

ELLA HASTINGS, CHAIRMAN

GUSTAV G. FISCHLOWITZ
JOSEPH M. BART

M. C. MURRAY HYDE
SAMUEL STEINFELDER

COMMITTEE ON BUILDINGS

RICHARD H. ADAMS, CHAIRMAN

JOHN J. BARRY
ARNOLD W. BRUNNER
SAMUEL B. DONNELLY
MICHAEL J. KENNEDY

GEORGE W. SCHAEDEL
ABRAHAM STERN
THEODORE E. THOMSON
JAMES WEIR, JR.

C. B. J. SNYDER, ARCHITECT

SUPERINTENDENT OF SCHOOL BUILDINGS

J. B. ROBINSON

DEPUTY SUPERINTENDENT OF SCHOOL BUILDINGS
BOROUGH OF MANHATTAN

GEORGE HILDEBRAND, BUILDER

ERECTED 1903 - 1904

58 $\frac{3}{4}$ " x 43 $\frac{3}{4}$ "

C. B. J. Snyder, Architect. Cast in bronze by The Gorham Co.

PATERSON CITY HALL

DESTROYED FEB. 9TH. 1902

RESTORED 1902 & 1903

MAYOR JOHN HINCHCLIFFE

PUBLIC BUILDING COMMITTEES

1902

1903

R.H.MATTHIES

S.M.SCHOONMAKER

T.QUIGLEY

G.A.FISCHER

J.KANE

A.KAMERLING

W.H.CROSS

J.MILLER

S.M.SCHOONMAKER

D.YOUNG

D.YOUNG

DR.J.J.FITZMAURICE

R.BOGERT

J.JOHNSON

J.T.POLLITT, CLERK

ARCHITECTS

CARRÈRE & HASTINGS

NEW YORK CITY

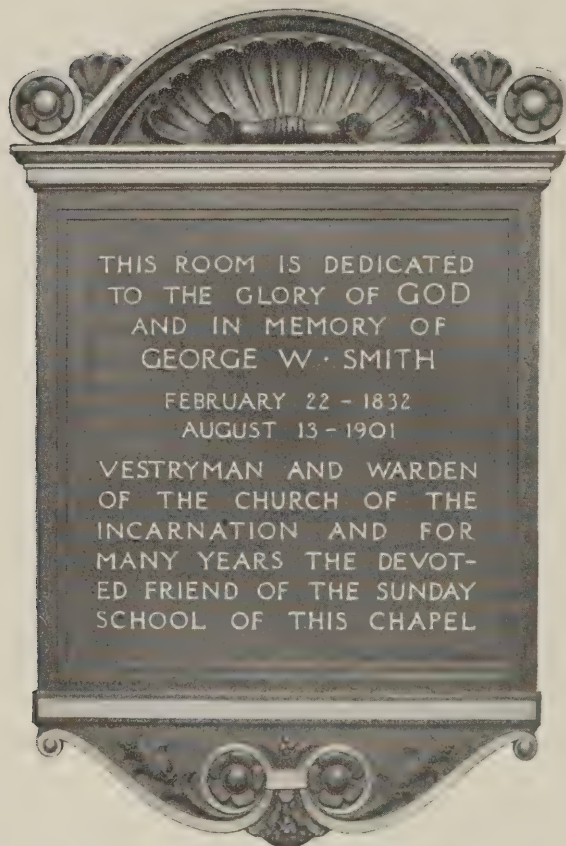
CONTRACTORS

PETER VANDERHOOF & SONS CO.

NEWARK, N.J.

34" x 57"

Carrere & Hastings, Architects. Cast in bronze by The Gorham Co.



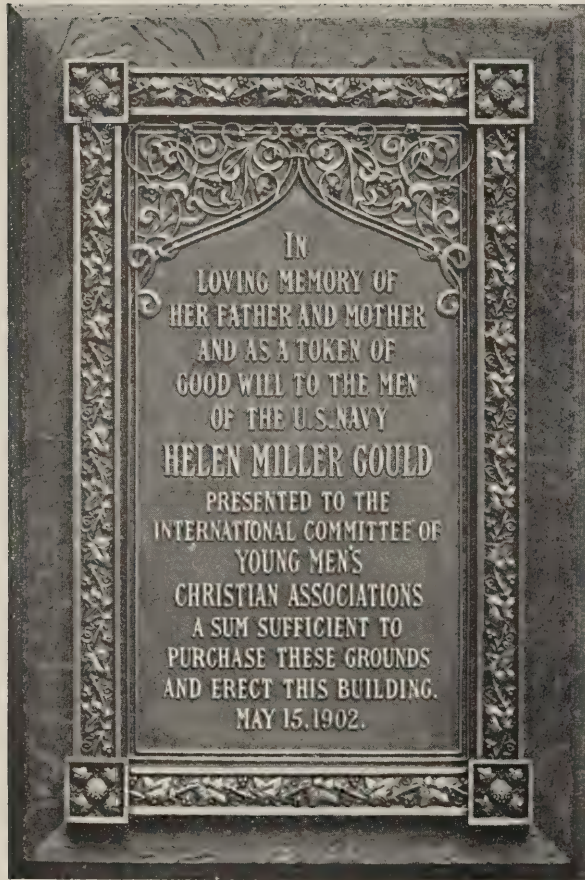
1' 10" x 2' 11"

Brite & Bacon, Architects. Cast in bronze by The Gorham Co.



35" x 49"

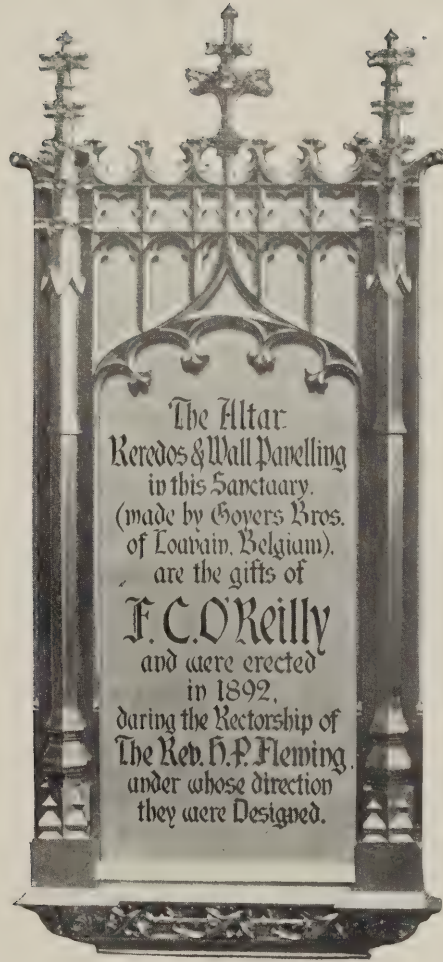
Cast in bronze by The Gorham Co.



Placed in Y. M. C. A. Building (Naval Branch), Brooklyn, N. Y.

Metal, 31" x 19", on oak

Cast in bronze by The Gorham Co.



Placed in St. John's Catholic Church, Orange, N. J.
Engraved Brass Plate and Bronze Frame
40" x 17"



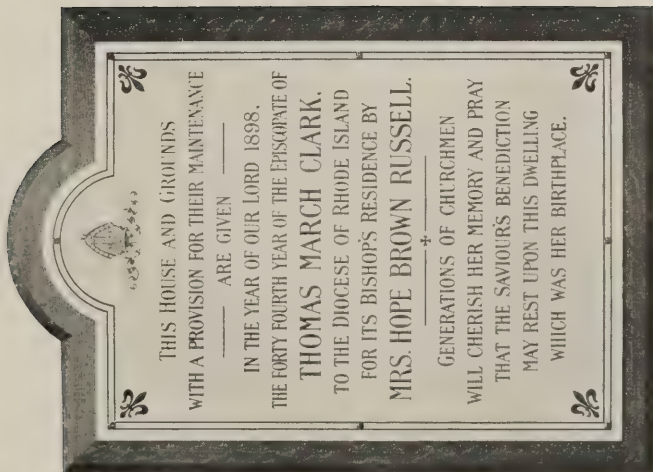
Placed in the University Building, Syracuse, N. Y.
22" x 25"

Cast in bronze by The Gorham Co.

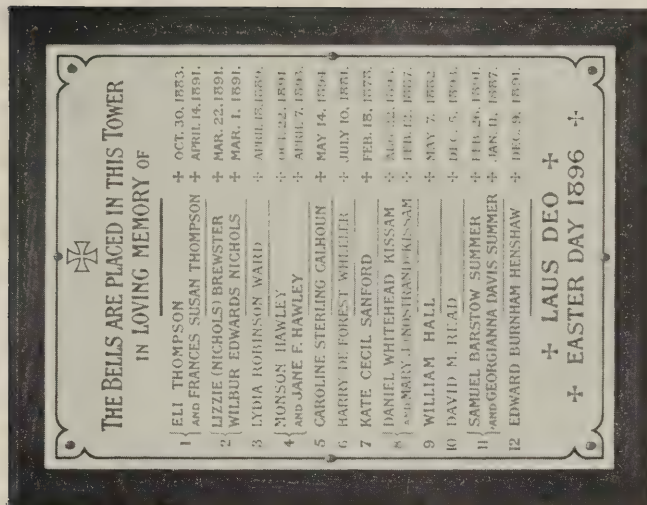


24 1/2" x 16 1/2"

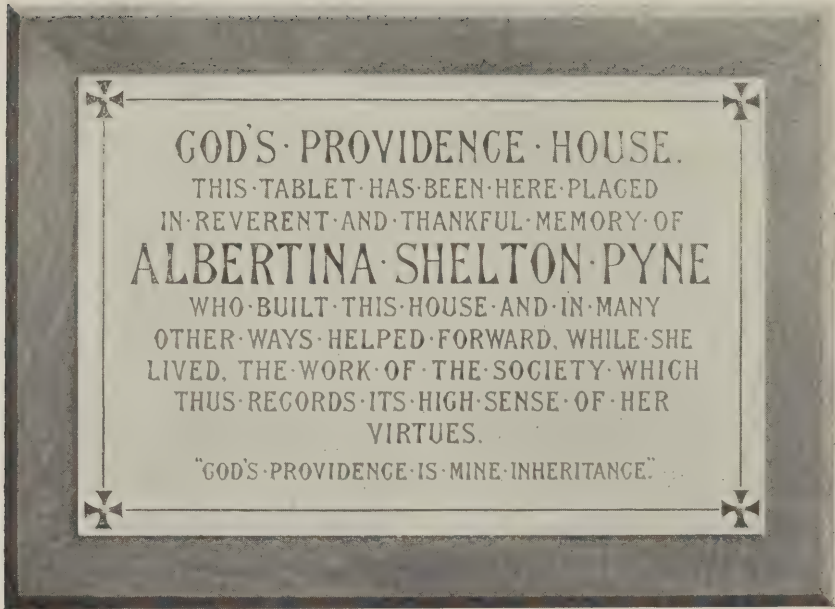
Cast in bronze by The Gorham Co.



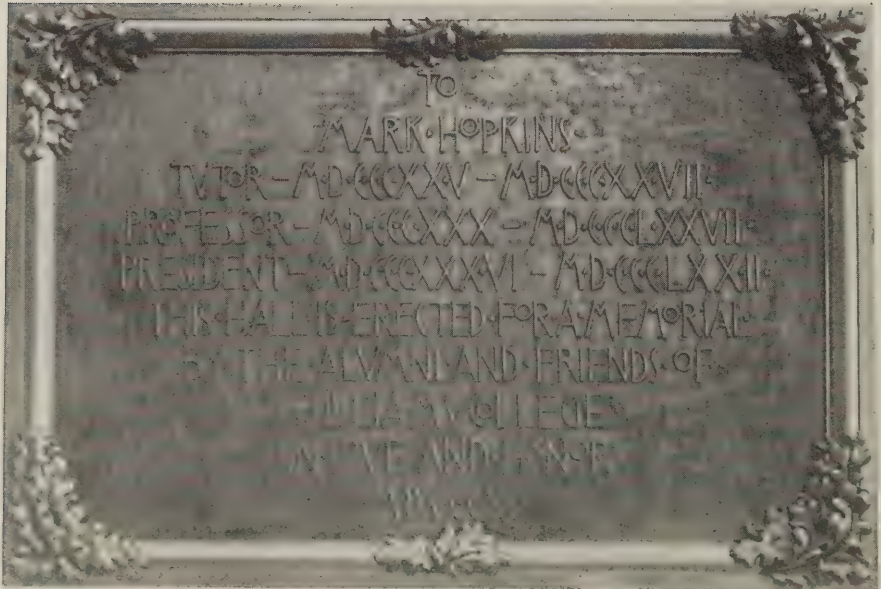
Engraved brass plate, 22" x 32", on oak back
The Gorham Co.



Engraved brass plate, oak back. Metal, 18" x 24"



Engraved brass plate, 18" x 27", oak back
 Letters incised and blacked in



54" x 36"
 Cast in bronze by The Gorham Co.



25" x 17"

Cast in bronze by The Gorham Co.



Placed in the Church of the Incarnation, New York City

33" x 27"

H. Vaughn, Architect. Cast in bronze by The Gorham Co.

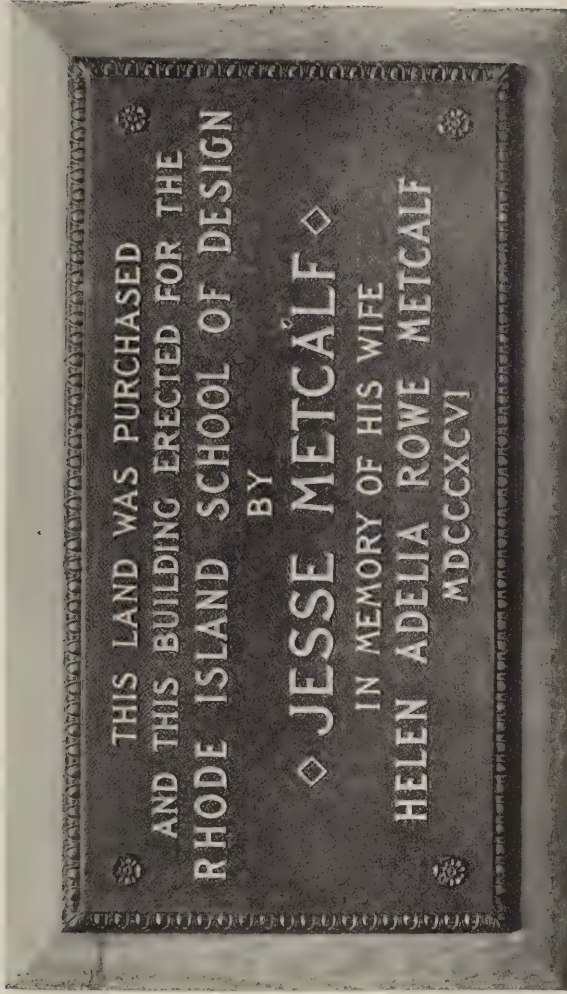


THIS BUILDING
ERECTED FOR THE USES
OF THE
YOUNG MEN'S CHRISTIAN ASSOCIATION
AND MADE POSSIBLE BY THE GENEROUS
GIFT OF JOSEPHINE M. JUDD SUPPLEMENTED
BY THE CONTRIBUTIONS OF OTHER CITIZENS
IS DEDICATED

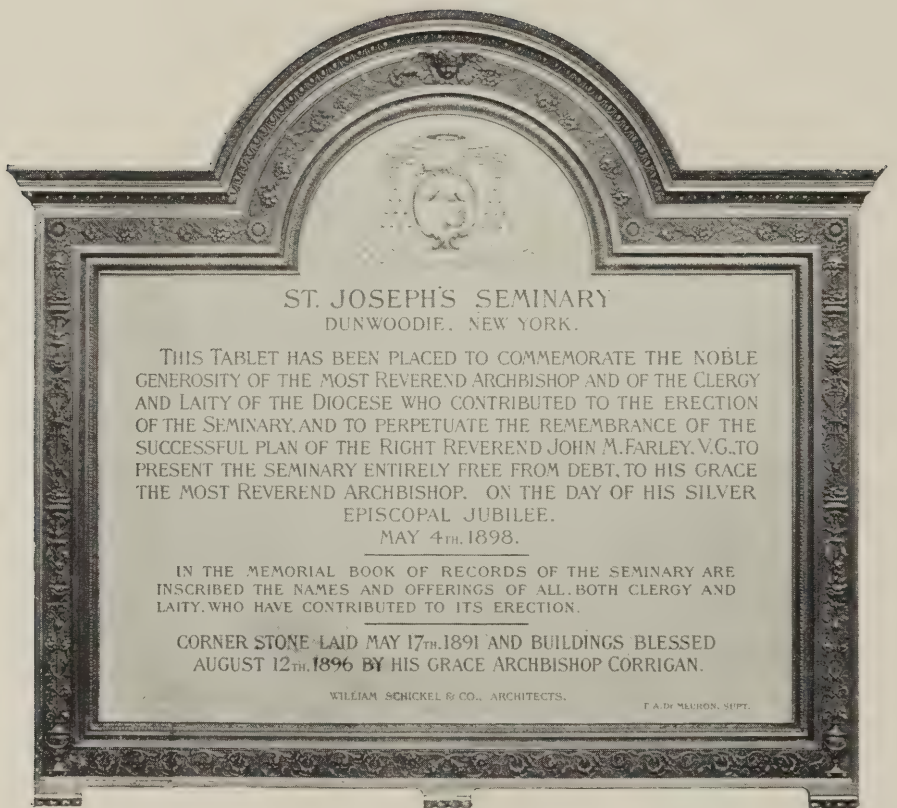
TO THE MEMORY
OF
CHARLES S. LANDERS
WHO WAS FOR MANY YEARS A DIRECTOR
AND AN OFFICER OF THIS
ASSOCIATION

39" x 25"

Cast in bronze by The Gorham Co.



Metal, 37" x 19" on wood back
Cast in bronze by The Gorham Co.



Placed in St. Joseph's Seminary, Dunwoodie, N. Y.

Engraved Brass Plate, Bronze Frame

51" x 47"

Schickel & Ditmars, Architects. Made by The Gorham Co.



36" x 24"

Cast in bronze by The Gorham Co.



26" x 15"

Cast in bronze by The Gorham Co.



32" x 13"

Cast in bronze by The Gorham Co.



30" x 15"

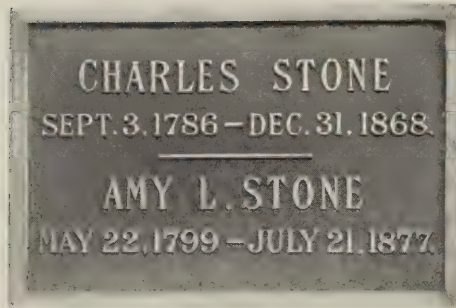
York & Sawyer, Architects. Cast in bronze by The Gorham Co.



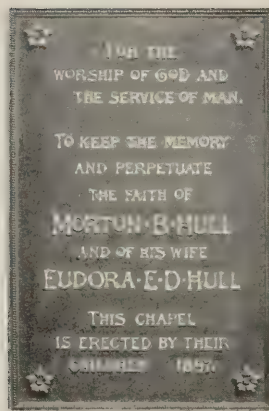
Metal, 19" x 10", on oak back
Cast in bronze by The Gorham Co.



15" x 9"

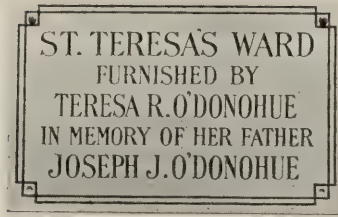


18" x 12"

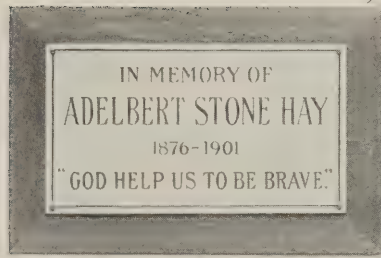


17" x 11"

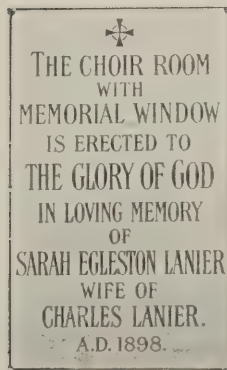
Cast in bronze by The Gorham Co.



Engraved brass, 14" x 9"



Engraved brass, 11 1/2" x 6 1/2", on oak back



Engraved brass, 15 3/4" x 9 3/4"
The Gorham Co.

